



AEROSMITH - BIG ONES

ACQUANTA TRANSDUTTORI
MIDI MUSIC AND ILLUMINATI



BIG ONES

 **HAL • LEONARD®**



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
COLGAN BRYAN

AEROSMITH - BIG ONES

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INTRODUCTION

You couldn't find a more appropriate title for a collection of hit songs by Aerosmith than *Big Ones*. Few bands qualify for the title of America's premier rock band better than these Boston-based rockers.

Why did they release an album of greatest hits that covers a mere decade in the life of the band? Lead singer Steven Tyler says, "It's the perfect thing right now because it caps off the whole Geffen Records era. It was brought to my attention that it has been 10 years (with them). It's unbelievable. Where the hell did the time go? Where's it go when you're having fun? It's got all those great songs and I'm really proud of that. I think about when the band took its hiatus, and climbed out of the ashes, so to speak. We were just doing *Done With Mirrors*. I went and saw Bryan Adams in Boston. I had no idea that he had song after song like that. The audience was singing and screaming and yelling out the choruses, and I thought, 'This is what a rock 'n' roll show's all about. If we can pull it back together again, this is what I want. And we got it, and I'm real proud.'"

Steven has good reason to be proud. Aerosmith has come a long way during their years together.

Guitarist Joe Perry recalls, "In 1968 (bassist) Tom (Hamilton) and I started playing in bands together up in New Hampshire. Then we decided to move to Boston, and at the same time hooked up with Steven."

Drummer Joey Kramer picks up the tale — "I was looking for a gig after I left Berklee (School of Music). A mutual friend of ours turned me on to Tom and Joe. I went down to where they were rehearsing to jam around a little bit. I didn't realize that they were waiting on Steven to come up from New York. They didn't realize that Steven and I went to school together. Steven was a drummer back then, singing lead at the same time. His reaction (to Joey's presence) was 'That's great, let Joey play drums and then I can sing.' Soon Brad Whitford was added on guitar. Brad remembers, 'All I knew was Aerosmith was the best band around. One night Tom and Joe came to see this band I was in. They stood in front of me for about an hour and watched me. I thought, 'What's this about?' A week later, Joe called me up and asked me to join the band. I hopped on board at that point. That was August 1971.' Aerosmith was complete."



The band kicked around for a few years, building a solid fan base on the strength of their live shows. In 1973 they released their first recording and continued putting out an album every year through 1979. Their 1980 release was a greatest hits package recalling their first wave of killer material, including "Dream On," "Same Old Song And Dance," "Sweet Emotion," "Walk This Way," and "Back In The Saddle." The strength of their songs from that era, coupled with their powerful live performances, had launched Aerosmith into the stellar regions where only the biggest bands fly.

Unfortunately, like many top artists before and after them, the twin demons of drugs and super egos became part of Aerosmith's entourage, and that destructive pair nearly got the better of the band. Personal disharmony ensued, as it often does. The ever-popular "musical differences" led to Joe Perry's exit in 1979; Brad Whitford's departure came the next year. Aerosmith continued on with Steven Tyler at the helm, but neither the band nor he remained what they once were. The end seemed near at hand.



Few would have bet at that point that four years later, the original Aerosmith would reunite, and make their way back to the top of the heap. They began to tour, taking their newly energized music back to their fans, and soon knew that there was still room for them in rock's pantheon. Geffen Records offered their support and the band's second life began. *Done With Mirrors* cracked the top 40 in 1985.

Then Aerosmith completed their comeback as the 80s turned into the 90s with three stellar efforts.

Permanent Vacation, Pump and Get A Grip.

Those are the albums celebrated on *Big Ones*. Along with 12 great songs culled from those sources and "Deuces Are Wild" from *The Beavis and Butt-head Experience*, *Big Ones* includes two new songs, almost a requisite for greatest hits albums these days. Steven comments, "We allotted ourselves four weeks to write two hits. Now what's that all about? I haven't written a hit in my life. I never sat down to write a hit. I sat down to write, you know, and look what came out of the package."

Guitarist Joe Perry applauds the stimulation that writing those songs provided. He says, "It got us primed. You can look at it like the end of the Geffen era, but as far as the art of the band goes, it's more like the beginning. The writing of those songs was the beginning of the next writing phase for us. It kind of got us charged to get going for the next record."

One of the new songs, "Blind Man," refers to the band's days in the fog of inebriation, that states, "That's all in the past like a check that's in the mail" and "I thank God I woke up from that dream." Says Steven, "I love that song. That kind of sums up a whole lot. And that's all I really look for. If I can sum up a particular moment in time, and just bronze it or have it gilded with gold, it's fine. I feel real good. I feel complete with that."

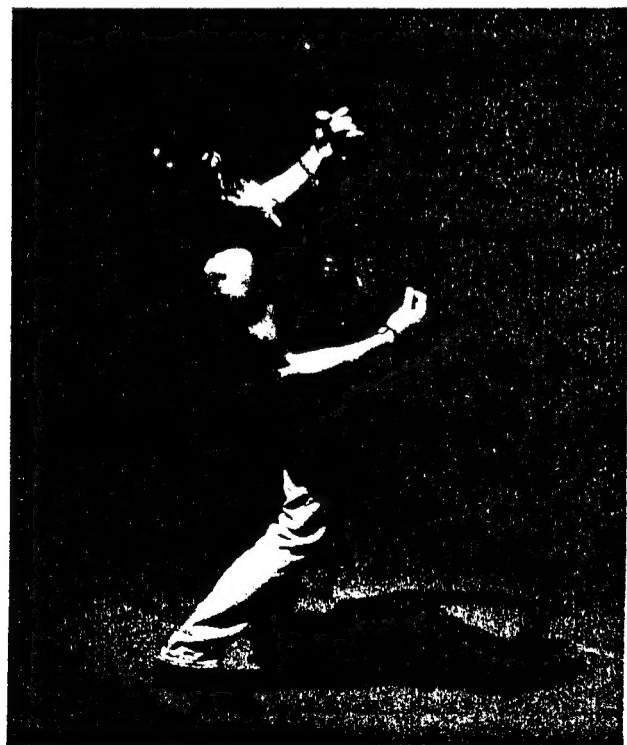


Photo by George Chin

The other new song on *Big Ones* is titled "Walk On Water," of which Steven says, "One of the good things about Joe's and my head space right now is that we like to do things that we never did. We can do that now. It's just one of those things. It's about the great feeling, the fear of taking a risk."

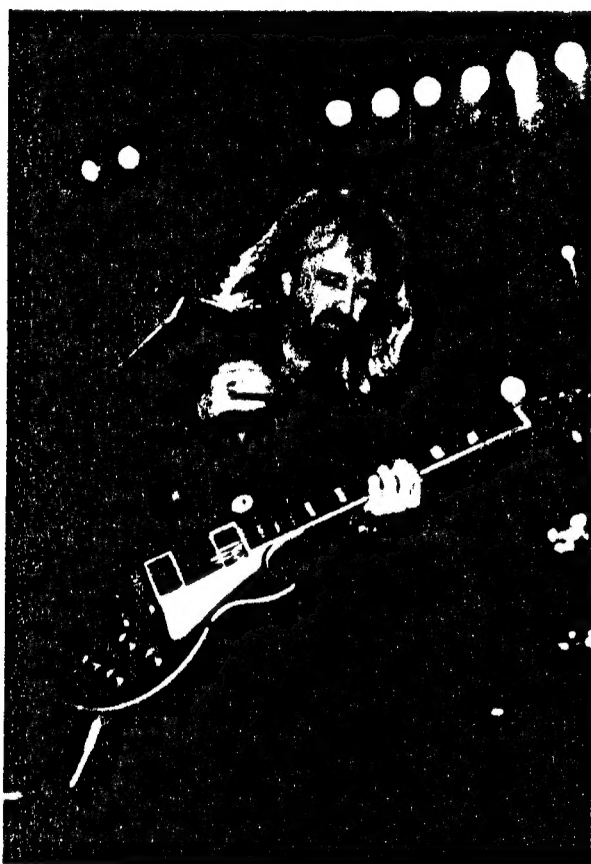


Photo by Todd Kaplan

Three of Aerosmith's *Big Ones* were born on 1987's *Permanent Vacation*: "Dude (Looks Like A Lady)," "Angel," and "Rag Doll." Tom Hamilton says of that album, "If you listen to *Toys In The Attic* and *Rocks*, you find (a lot of) similarity between those albums and *Permanent Vacation*. The songs are more noticeable as songs. There's more instrumental hooks and vocal hooks, and just more melody."

The fun was only beginning, as *Permanent Vacation* sold over five million copies, fueled a long and well-received tour, and set the stage for *Pump*, two years later. Joey Kramer called *Pump* "a really good sequel to *Permanent Vacation*, but at the same time, my personal feelings about it are that *Pump* is more of a real Aerosmith album. There's a lot more rock 'n' roll, so to speak. I mean, it just kicks ass more." Joe Perry says, "This was

the first record that we actually had an attitude about where we wanted it to go. We tightened up the choke and just hit rock 'n' roll." Aerosmith fans obviously liked the approach, as *Pump* hit platinum seven times. *Pump* is represented by four songs on *Big Ones*: "What It Takes," "The Other Side," "Love In An Elevator" and "Janie's Got A Gun."

Exhaustive touring followed as Aerosmith fed their new music, along with their old, to their hungry fans worldwide. Their next studio effort, *Get A Grip*, accounted for five *Big Ones*. "Eat The Rich," "Livin' On The Edge," "Cryin'," "Amazing" and "Crazy" were selected for the honor. Tom Hamilton says Aerosmith refused to play it safe on *Get A Grip*. "We stuck our neck out on this record and tried some different styles that a lot of people, including a lot of really hardcore Aerosmith fans might say, 'What the hell are you guys doing?' So no, I don't think we're playing it safe. I think we're doing the opposite, really." The different stylistic shadings on *Get A Grip* obviously did not alienate any of their core fans, and in fact, seem to have drawn in a host of new listeners. The album spent 1994 rooted in the collective consciousness of rock 'n' roll audiences.

Big Ones serves as a pat on the back for the great songs on *Get A Grip* and the other albums it retrospects. Steven Tyler feels all of the songs selected have earned their right to be part of *Big Ones*. He notes, "It starts out with the simple thought of, 'Let's put something down on tape.' On one hand, I like to say I don't know where the songs come from and that it's just something that flows through me. On the other hand, sometimes I think that we're really creators of them. In any event, it's such an all-encompassing, gut-wrenching, earth-shaking, shattering process. If it wasn't for the fact that the final product is a song, it would be nothing short of a disaster. We get to listen to that final product, and we go, 'Ahhhh.'" But it really is a nutso process."

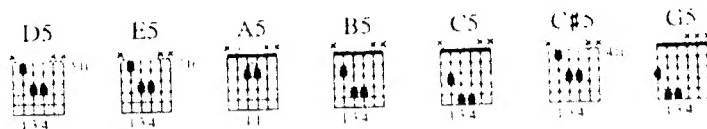


Welcome to the Aerosmith process. Welcome to *Big Ones*.

• Jym Faley

Words and Music by Tyler, Perry, Blades and Shaw

Words and Music by Tyler, Perry, Blades and Shaw



Moderately ♩ = 104

Moderately ♩ = 104

F
 6
 open
 Gtr. 1 (dist.)
 P.M.

(Gr 2141)

T
A
B

(Gtr. 3 (dist.))

T A B

Gir. 3 facet

P.M.

Gr. 2

PM

(continuation)

Rhy. Fig. 1
Gtrs. 1 & 2

End Rhy. Fig. 1

5 5 5 5

0 2 1 0 3 0 0 5 3 0

Gtr. 3

tull

Gtrs. 1 & 2 w Rhy. Fig. 1 2 times

Gtr. 3

tull

12 16 8 10 10 8 (8) 12 16 8 10 12 (12) (12)

Verse

D5 E5 E (6) open P.M.

Gtr. 2

Gtr. 3 tacet

D5 E5 E (6) open P.M.

D5 E5 E (6) open P.M.

D5 E5 E (6) open P.M.

Spoken:
1. High class, — moo - lah, — bolt ons, — fast car, —

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

7 9 7 9 5 7 7 9 7 9 5 7 7 9 7 9 5 7

Gtr. 3

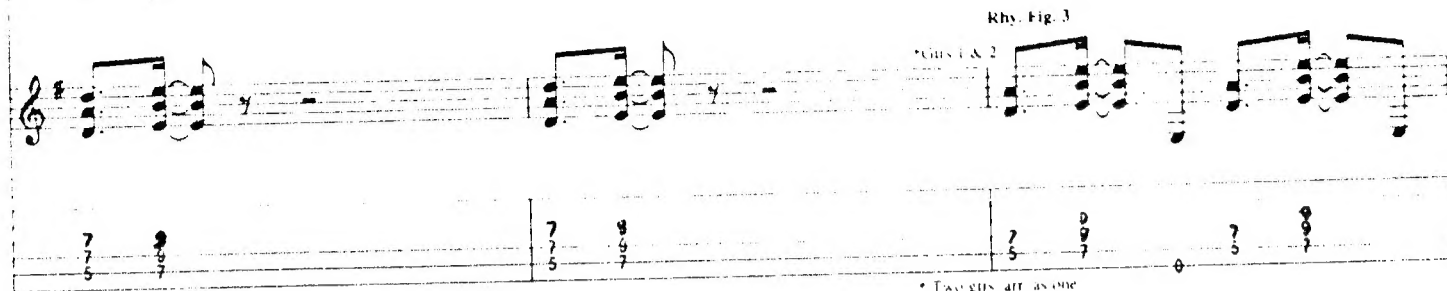
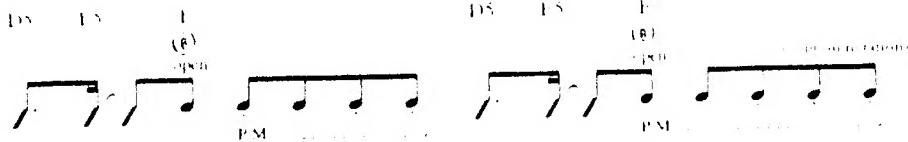
(12)

D5 E5

D5 E5

D5 E5

D5 E5



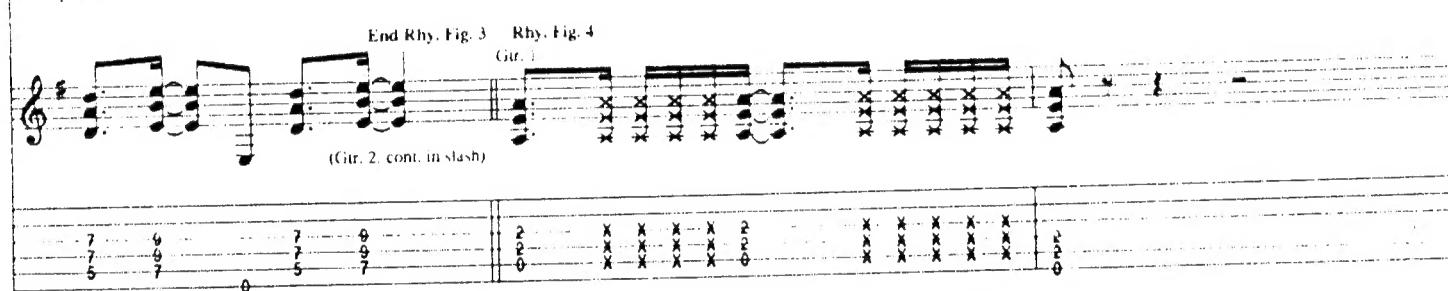
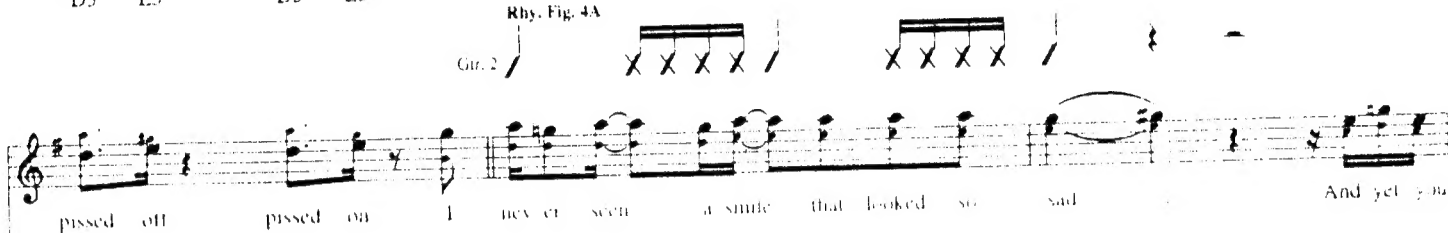
D5 E5

D5 E5

Pre-Chorus

A5 Rhy. Fig. 4A

E5



§ Chorus

Gtr. 3 w. Rhy. Fill 1 on D5

A5

G

B5

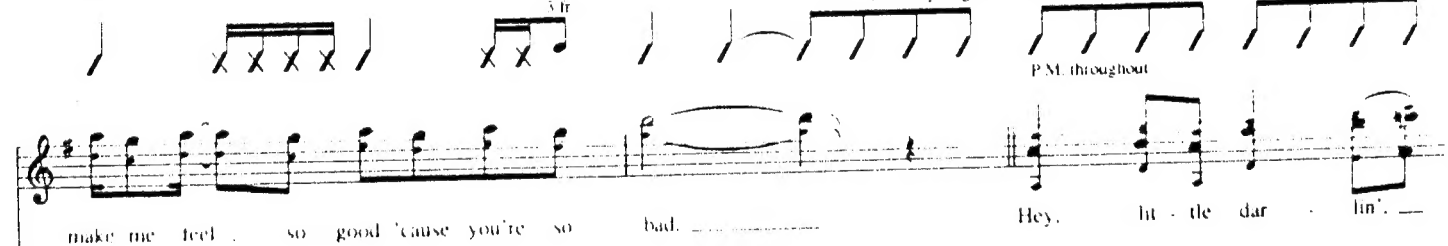
C5 C#5

D

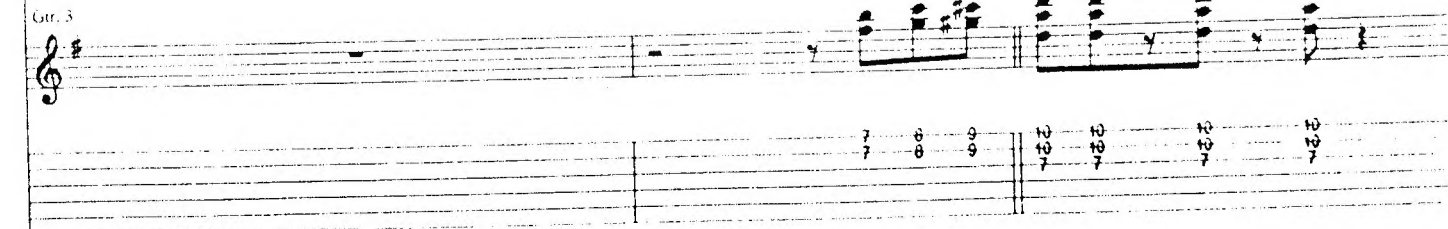
End Rhy. Fig. 4A

Rhy. Fig. 5A

P.M. throughout



Gtr. 3



your love is le - gen - da - ry. Love's four let - ters. ain't in my dic - tion - a - ry.

(2/0) 2 4 2 4 2 4 2 0 2 4 2 2 4 2 2 4 2 5 2

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B5 G5 E5

'Scuse my po - si - tion, — but it ain't mis - sion - a - ry. Yeah but I want to —

1/2

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Rhy. Fill 1

Gtr. 3 play 4 times

TAB

10 x x 10 x x 10 x x 10 10 10 x x 10 x x 10 x x 10 x x 10 10 10 10 10 10 10 10 10 10 10 10

7 x x 7 x x 7 x x 7 7 7 x x 7 x x 7 x x 7 x x 7 7 7 7 7 7 7 7 7 7 7 7

A5 End Rhy. Fig. 5A B5 Rhy. Fig. 6A Tw Cord ① End Rhy. Fig. 6A

walk on the wa - ter with ... you ... slow gliss

End Rhy. Fig. 5 Rhy. Fig. 6 End Rhy. Fig. 6

Verse

Gtrs. 1 & 2 w/ Rhy. Fig. 1, 2 times
N.C.(Em)

Gtr. 1: w Rhy. Fig. 2, 6 times

D5 E5 E ⑥ open

D5 E5 E ⑥ open

Gtr 2

P.M

P.M

Spoken: 2. Boo - tay, -

hot pants, -

Gtr. 3

steady gliss

full

D5 E5 E ⑥ open

D5 E5 E ⑥ open

D5 E5 E ⑥ open

D5 E5 E ⑥ open

ian line, -

sweet stuff, -

hook ah, -

boo - yah, -

Gtr. 1 & 2 w/ Rhy Fig 3

Pre Chorus
Gtr. 1 & 2 w/ Rhy Fig 1 & 4A

D5 E5 D5 E5 D5 E5 D5 E5 A5

knocked up, hose down, cool cat hot flash. When it comes to making love - I ain't no

D.S. al Coda

E5 A5 G B5 C5 C#5

hype. heh ha! 'Cause I practice on a peach most ev-'ry night. Yes!

Coda

Guitar Solo

Gtr. 2 tacet

A5

Ah, ah, ah, ah, ah, ah, no, no!

Gtr. 1

Gtr. 3

P.M. P.M. 1/2 hold bend full hold bend full

First system of musical notation for guitar, featuring a treble clef staff with a melody and a bass staff with chords and fingerings.

Second system of musical notation for guitar, continuing the melody and bass lines.

Interlude
(w/ harmonica)
Gtrs. 1 & 2. w/ Rhy. Fig. 1, 4 times

Interlude section for guitar, marked "Gtr. 3", featuring a steady glissando and full bends.

Bridge

Gtr. 3: w/ Rhy. Fig. 7, 2 times

Bridge section of the song with lyrics and guitar accompaniment.

Rhy. Fig. 7

End Rhy. Fig. 7

Final system of musical notation for guitar, including a "Gtr. 3" section and a "full" bend.

D#5 E5 C#5 D5 D#5 E5 G#5 A5

howl-in' at moons... I'm a - fraid of de can - dle but live for de flame... You know who I am but you

Gtrs 1 & 2

A#5 B5

don't know my name.

Gtr. 3: w. Rhy. Fill 2

Gtr. 3 tacet N.C.

Spoken: Uh huh... huh... huh... huh...

Gtr. 1

Gtr. 2

Chorus

Gtrs. 1 & 2: w. Rhy. Figs. 5 & 5A, 2 times, simile

D5

Hey, lit - tle dar - lin', — your love is le - gen - da - ry. Love's four — let - ters, —

Gtr. 3

Rhy. Fill 2

Gtr. 3

T
A
B

B5 G5

ain't in my dic-tion - a - ry. 'Scuse my po - si-tion, ... but it ain't mis-sion - a - ry

E5 A5 D5

Ah, but I want to ... walk on the wa-ter with... Hey, lit-tle dar-ling, ...

your love is le-gen-da-ry. You got the boo-yah, ... it's al-most fic-tion - a - ry.

B5 G5 E5

'Scuse my po-si-tion, ... but it ain't mis-sion-a-ry. Yeah, ... but I want to ...

Gtrs. 1 & 2: w/ Rhy. Figs. 6 & 6A, 2 times, simile

A5 B5

walk on the wa-ter with you. ...

(w/ ad lib voc.)

Intro
Gtr 2 w Rhy Fig 1 1012 2000x
N.C.(Em)
Gtr. 1

The first system of guitar notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a wavy line indicating a tremolo. The bottom staff is in bass clef and contains fret numbers: 0, 2, 1, 0, 3, 0, 3, 5, 5, 2. There are wavy lines above the staff at the end of the system.

The second system of guitar notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a wavy line indicating a tremolo. The bottom staff is in bass clef and contains fret numbers: 0, 11, 10, 11, 9, 7, 0, 0, 0, 11, 10, 11, 9, 7, 0, 0, 12, 12, 12, 12. There are wavy lines above the staff at the end of the system.

The third system of guitar notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a wavy line indicating a tremolo. The bottom staff is in bass clef and contains fret numbers: 0, 2, 1, 0, 3, 0, 5, 5, 5, 5, 5, 5, 0, 2, 1, 0, 3, 0, 5, 5, 3. There are wavy lines above the staff at the end of the system.

The fourth system of guitar notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a wavy line indicating a tremolo. The bottom staff is in bass clef and contains fret numbers: 0, 2, 1, 0, 3, 0, 5, 5, 5, 5, 5, 5, 0, 2, 1, 0, 3, 0, 0, 0, 0, 7, 0, 0, 0, 7, 0, 7, X, 0, 7, 0, 0, 7, 7, 0, 0, 7, 0, 7, 9, 0, 7, 9. There are wavy lines above the staff at the end of the system.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including vibrato markings. The bass staff contains a line of numbers (0, 5, 9, 0) with a 'full' vibrato marking and a 1:4 ratio. The second line of the bass staff contains numbers (0, 2, 1, 0, 3, 0) with a 1:4 ratio.

Second system of musical notation. The treble staff is labeled with chords: G5, A5, N.C., and (Em). It contains a melodic line with eighth notes and vibrato. The bass staff contains a line of numbers (5, 7, 5, 5) with a 'full' vibrato marking. The second line of the bass staff contains numbers (0, 2, 1, 0, 3, 0) with a 1:4 ratio. The third line of the bass staff contains numbers (0, 7, 9, 9, 7, 10, 7, 8) with a 1:2 ratio. The fourth line of the bass staff contains numbers (0, 8, 0, 8, 0, 8, 0, 8) with a 1:2 ratio.

Third system of musical notation. The treble staff contains a melodic line with eighth notes and vibrato. The bass staff contains a line of numbers (0, 5, 3, 0) with a 'full' vibrato marking. The second line of the bass staff contains numbers (0, 2, 1, 0, 3, 0) with a 1:4 ratio. The third line of the bass staff contains numbers (12, 13, 12, 12, 15, 12, 15, X, 12, 12, 14, 12) with a 1:2 ratio. The fourth line of the bass staff contains numbers (14, 14, 14, 12, 10, 14, 12, 14, 14, 12, 13, 12) with a 1:2 ratio.

114 115 116 117 118

114 115 116 117 118

12 14 15 17

full

119 120 121 122 123

12 14 15 17

full

124 125 126 127 128

15 17 19

full

Words and Music by Tyler and Perry

Moderate Rock ♩ = 92

N.C.(Em)

[illegible]

A5

D5

Verse

1. Work-in' like a dog fo' de boss man, work - in' fo' de com - pa - ny. — I'm
2. Jack-ie's in the el - e - va - tor, lin - ge - rie, sec - ond floor. — She
(Whoa, — yeah, —)

*Gtrs 1 & 2

*Two gtrs. arr. for one.

bet - tin' on the dice I'm — toss - in' I'm gon - na have a fan - ta - sy. — But
said "Can I see you — lat - er and love you just a lit - tle more?" — I
(Whoa, — yeah, —)

where am I gon - na look? — They tell me that love is blind — I
kind - a hope we get stuck — no - bod - y gets out a - live. — She said, I'll

A D5 G5 A D5

real - ly need a girl like an o - pen book — to read be - tween — the lines. — }
 show you how to FAX in the mail-room room hon - ey and have ya' home — by five." }

Chorus

B B6 B5 B B6 B5 B6 B5 B7sus4

Love in an el - e - va - tor, ——— liv - in' it up — when I'm go - in' down. —

Gtr. 1

Gtr. 2

B B6 B5 B6 B5 B B6 B5 Bb5 A5

Love in an el - e - va - tor, ——— lov - in' it up — 'till I hit — the ground. —

Voc. Fig. 1 Rhy. Fill J End Rhy. Fill

Rhy. Fill 3A End Rhy. Fill

2. B Baus4 B5 Baus4 B1:

lov-in' it up ___ 'till I hit the ground. In the air, _____ in the air, _____ hon-ey one.

B B6 B5 B6 B5

___ more time now, it ___ ain't fair. Love in an el - e - va - tor, _____

B B6 B5 B6 B5 A5 D5

Guitar Solo

lov-in' it up when I'm go - in' down. _____

Rhy. Fig. 1

Chorus

Gtrs. 1 & 2 w/ Rhy. Fills 1 & 1A, 2nd time
Bkgd. Voc. w/ Voc. Fig. 1, 2nd time

B B6 B5 B6 B5 B B6 B5 B6 B5 B7sus4

Love in an el - e - va - tor, _____

{ lov - in' it up — when I'm go - in' down, — }
{ liv - in' it up — when I hit the ground. — }

Gtr. 1 8va

10 10 10 10 10 10 10 10 10 10

Gtr. 2

*2nd time

Verse

E9(no 3rd) G5 C5 E9(no 3rd) G5 C5

3. Gon-na be a pent - house pau - per, _____ gon - na be a mil - lion - aire. — Whoa, — yeah. —) I'm

*Gtrs. 1 & 2 *luco*

5 5 5 5 5 5 5 5 5 5

*Two gtrs. arr. for one.

E9(no 3rd) G5 C5 E9(no 3rd) G5 C5

gon - na be a real fast talk - er _____ and have me a love af - fair. — Whoa, — yeah. —) Got - ta

(Whoa. —)

5 5 5 5 5 5 5 5 5 5

A D5 G5 A D5 G5

get my turn in' right. _____ It's a test that I got - ta pass. — Whoa, — yeah. —) I'll

(Whoa. —)

7 7 7 7 7 7 7 7 7 7

A D5 G5 A D5

chase you all the way to the stair - way hon - ey. Kiss your sas - sa - fras. —
(Whoa. —)

Chorus B B6 B5 B6 B5 B B6 B5 B6 B5 B7sus4

Love in an el - e - va - tor, ——— liv - in' it up — when I'm go - in' down —

Gtr. 1

Gtr. 2

B B6 B5 B6 B5 B A5/B

Love in an el - e - va - tor, ——— liv - in' it up — 'til I hit — the ground. Do you car

Outro

E

B/E

E

Do you care? _____ Hon - ey one _____ more time _____ now, it _____ ain't fair _____

(voc. simile on repeats)

B

B6 B5

1., 2., 3., 4., 5.

6.

A5/B

B

A5/B

Love in an el - e - va - tor, _____ liv - in' it up _____ when I'm go - in' down. _____ Do you care? _____

B/E

B

B6 B5

...va - tor, _____

B A5/B B/E

liv - in' it up — when I'm go - in' down. — Air. — In the air, — in the air.

band tacet

in the air. — Love in an el - e - va - tor, —

Fade Out

Fade Out

lov - in' it up — when I'm go - in' down. —

Rag Doll

Use 3. Open E Tuning

① = E ④ = B

② = H ③ = H

③ = H ④ = B

Intro

Moderate Rock ♩ = 96 (♩ = ♩)

Gr. 1 (elec.) E5 B5

T
A
B

*Gr. 2

w/slide

T
A
B

12-11 12 (12) 6-7-6 7 5

*Lap steel arr. for gr.

E5

steady gliss. let ring

T
A
B

12 12 10 12 12 13

F#5 D5

Chorus N.C.(B5)

Rag doll, liv-in' in a mov-ie.

Rhy. Fig. 1

Rhy. Fig. 1A

T
A
B

11 11 9 11 11 13 11 11 7 11 9 11 11 7 5 0 1 2 2 0 1 2 3 4 2

14 13 14 13 13 14 14 (14) 9 10 10 7 7

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D5 A B G E

Hot tramp, dad-dy's lit-tle cut-ie, You're so fine, they nev-er see ya leav-in' by the back door, man.

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

B5 D5 A

Hot time, get it while it's eas-y. I don't mind, come on up and see me. Rag doll, ba-by won't you do me like you

Gtr. 2

B5 G E D A

done be-fore. _____

1. Verse E5

I. I'm feel-in' like a bad _____ boy.

Gtr. 1 Rhy. Fig. 2

Gtr. 2

End Rhy. Fig. 1A

B5

... just a like a bad ... boy... I'm rip pin' up a rag ... doll. like throw in' a way an old ... toy

E5 B5

Some babe's talk-in' real ... loud... talk-in' all a-bout the new ... crowd... Try and sell me on an old ... dream...

End Rhy. Fig 2

let ring steady go

E5

a new ver-sion of the old ... scene... Speak eas-y on the grape - vine... uh, keep shuf-flin' in the shoe - shine...

F#5 **G** **E** **D5**

Old tin liz - zy, do it till you're diz - zy, give it all ya got un - til you're put out of your mis - e - ry —

Rhy. Fig. 3

End Rhy. Fig. 3

2. Verse

E5 **B5**

2. Yes - I'm mov - in', - yes, - I'm mov - in', - Get read-y for the big — time. —

Tap danc-ing on a land — mine. — Yes, - I'm mov - in', - yes, - I'm mov - in', -

Gtr. 1 w/ Rhy. Fig. 2

Gtr. 2

F#5 **G** **E** **D** **D.S. al Coda**

Old tin liz - zy, do it till you're diz - zy, give it all ya got un - til you're put out of your mis - e - ry. —

Gtr. 1 w/ Rhy. Fig. 3

⊕ Coda
A

A B5 G E D A

Rag doll, ba by won't you do me, ba by, won't you do me, ba by won't you do me like you done 'k fore, hoo, hoo

Gtr. 1

Gtr. 2

slide glass

Guitar Solo

F#5 F#6 F#5 F#6 (no 3rd) F#5 G#5 A5 A6 (no 3rd) A5 A6 (no 3rd)

11 11 9 11 11 13 11 11 11 11 13 11 13 11 13 14 14 16 16 14 14 16 16

9 9 9 9 9 9 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12

steady gliss.

10 13 (13) 14 14-13 13 14 14-12 12-14 (14) 15-17 17 15-17 (17) 17-15 15-17 17 17-17 17

[illegible]

Verse
Gtr. 1: w/ Rhy. Fig. 2
E5

145

Gir. 1. w/ Rhy. Fig. 3

38

Chorus

Gr. 2 w. Rhy Fig. 1A

N.C.(B5)

G E D

give it all you got un - til you're put out of your mis - e - ry. — Rag doll, liv - in' in a mov - ie.

Rhy. Fig. 4
Gr. 1

D5 A B G E

Hot tramp, dad - dy's lit - tle cut - ie. You're so fine, they'll nev - er see ya leav - in' by the back door, man.

End Rhy. Fig. 4

Gr. 1 w/ Rhy. Fig. 4
B5 D5

Hot time, get it while it's eas - y. I don't mind, come on up and see me.

A B5 G F I. D A

Rag doll, ba - by won't you do me like you done - be - fore! —

2. D A A

Outro

Doe dee dee ya bo doo dae, — da dom dom... Da da ba. Da

Gr. 1

Gr. 2

steady gliss

(w/ Clarinet and muted trumpet ad lib.)

de de da um do da do do da do do da do do da do do da do da do do da. De - huh-ole bup uh de bup uh de bup-uh-de

dim.

5 6 7 7 5

17 15 17 17 16 17 17 15 17 17 15 17 16 17 16 17 16 17 17 17

17 15 17 17 16 17 17 15 17 17 15 17 16 17 16 17 16 17 17 17

N.C.

All instr. tacet

Begin Fade

baa! Ba, ba ba ba ba ba ba ba, ba ba. Ba - ba - ba ba ba ba um ba, ba Ba! Ba, ba

dim.

dim.

dim.

dim.

dim.

dim.

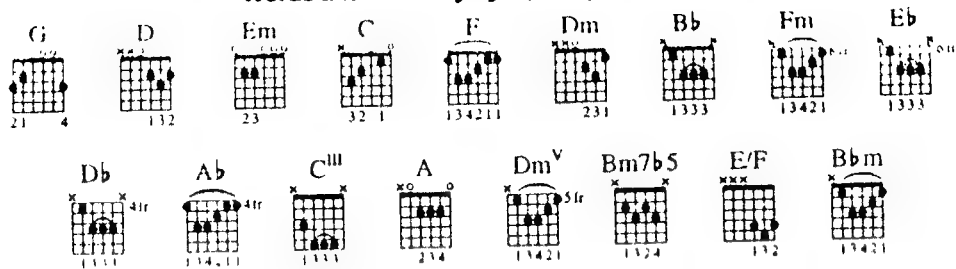
Ba - um ba - uh um dap dap dap dap dap doe, wah bah. Wah dah. Wah dah. Wo dah dah dah ut

dah dah. Doe dee deh dah dah dah dah dah dah dah. Dah de dah dah dah dah dah.

Fade t

What It Takes

Words and Music by Tyler, Perry and Child



Intro

Moderately Slow Rock ♩ = 76

Chord symbols: *G, D, Em, C

Gtr. I (elec.)

mf w/ clean tone
let ring

TAB

* Chord symbols reflect overall tonality.

Verse

Chord symbols: G, D, Em, C

Gtr. I tacet

1. There goes my old girl - friend. There's an - oth - er dia - mond ring. And, uh,

Chord symbols: Em, D, C

all those late night prom - is - es I guess they don't mean a thing. So

Chord symbols: G, D

ba - by, what's the sto - ry? Did you find an - oth - er man? Is it

Chord symbols: Em, D, C

easy to sleep in the bed that we made? When you don't look back I guess the feel - ings start to fade a -

D5 G3 Fm Em D

way. I used to feel your fire, but now it's cold in - side. And you re

Gtr. 1

mf let ring

mp let ring

Chorus
Bb5

C

back on the street - like you did - n't miss a beat, yeah. Tell me what it takes to let you

mf let ring

Bkgd. Voc. w/ Voc. Fill 1, on D.S.

F F#sus4 F Bb5 F F#sus4 F

go. Tell me how the pain's sup - posed to go.

let ring let ring let ring

Bb A Dm C

(Oo. Tell me how it is that you can sleep Ah. in the night - with - out Ah.

let ring let ring

Voc. Fill 1

8va

(Whey hey e - e - ho.)

Gtr. 1 w/ Rhy. Fill 1, on D5

Bm7b5

think - ing you lost ev - 'ry - thing that was good in your life to the toss of the dice? _____

Gtr. 1 Ah. (Ah)

Gtr. 2

ff w/ clean chorus

To Coda ⊕

Gtr. 2 tacet
F

Verse

Gtr. 3
(acous.)

Bb5 Db5

— Tell me what it takes — to let you go. — Yeah! 2. Girl, be-fore I met — you — I was

let ring

w/ clean tone

D Em D C

P. I. N. E. fine, — but your love made me a pri - son-er. — Yeah, my heart's been do - ing time, — You

10 10 12 10 8 8
10 10 12 10 8 8
11 11 12 11 9 9

Rhy. Fill 1
Gtr. 1

T
A
B

3 2 3 2 3

1 2

G D

spent me up like mon - ey, then you hung me out to dry. It was

Em D C *D.S. al Coda*

eas - y to keep all your lies in dis - guise 'cause you had me in deep with the dev - il in your eyes.

Ⓢ Coda

Guitar Solo

Gtr. 2 tacet F C Dm C Bb

Gtr. 1

Spoken: Gui-tar!

let ring full full full let ring

• w/ fast chorus

• Leslie speaker in vibrato mode - equivalent of fast electronic chorusing

F

let ring - |

1/2

full

let ring - - - - - |

C Dm C Bb

8va

full

full

full

1 2

Bridge

C

8va

Gtr. 1

full

full

full

full

1/2

1 2

Tell me that you're hap- py that you're on your

Gtr. 2

mf

let ring - - - - - |

G

Bb

own. _____ Yeah, _____ yeah, _____ yeah. _ Tell me that it's bet - ter when you're all a -

let nng _____ let nng _____

[illegible]

Gtr 3

D \flat A \flat

touch. Tell me that my lov - in' did - n't mean that much. Tell me you ain't dy - in when you're cry - in' for

yeah, ah,

Gtr 1

me. ah. Tell me what it takes to let — you go. (Why hey e e

let ring let ring

Chorus

C^{III}B \flat

F

me. ah. Tell me what it takes to let — you go. (Why hey e e

let ring let ring

B \flat

F

B \flat

A

ho.) Tell me how the pain's sup-posed to go. — (Oo. Tell me how it is that you — can

let ring let ring

Dm^vC^{III}

Bm7b5

sleep in the night - with-out think-ing you lost ev - 'ry-thing that was good in your life to the loss of the

Ah. Ah. Ah.)

ritard.

A tempo

Bb

Bb

1

Bb

dice? _____ So, tell me who's to blame _____ for think-in' twice. _____ Spoken: No, no, no, no.

Gtr. 1

let ring let ring let ring

Gtr. 2

ff w/ clean chorus

let ring

* Bass plays F;
Piano plays F(maj7)

Gtr. 2 tacet
Bbm

Dbb

F

Dm

And

'Cause I don't wan-na burn in par-a dise.

Ooh,

Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

w/ clean tone

let ring

let ring

Gtr. 1 w/ Rhy. Fig. 1, 2 times

Bb

F

8va

loco

I don't, I don't, I don't I don't wan-na burn in par-a dise.

Let it

Outro

w/ voc. ad Lib, till end

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Dm

Bb

go, let it go, let it go, let it go, let it go, let it go, let it go, let it go, let it go, let it

F

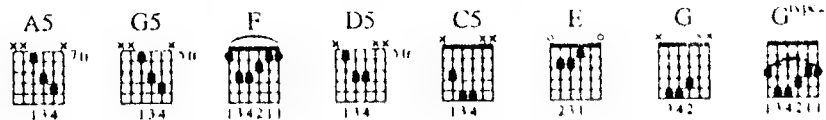
play 5 times

F

go, let it go, let it go, let it go, let it go, let it

Dude (Looks Like A Lady)

Words and Music by Tyler, Perry and Child



Intro
Moderate Rock ♩ = 126
A5

First system of the musical score. It includes a vocal line with lyrics "Dude... looks like a la dy...", a guitar line labeled "Gtr. 1 (dist.)", and a bass line. Chords A5, G5, D, and G5 are indicated above the vocal line. The guitar line has "Ah! ..." and "let ring" markings. The bass line has "let ring" markings.

†Key signature denotes A Mixolydian.

*Panned hard left

**Panned hard right

Second system of the musical score. It continues the vocal line with lyrics "Dude... looks like a la dy..." and the guitar line. Chords A5, G5, D, and A5 are indicated above the vocal line. The guitar line has "Ah! ..." and "let ring" markings. The bass line has "let ring" markings.

Third system of the musical score. It continues the vocal line with lyrics "Dude... looks like a la dy..." and the guitar line. Chords D, G5, A5, and D are indicated above the vocal line. The guitar line has "Ah! ..." and "let ring" markings. The bass line has "let ring" markings.

A5 G5 A5 D Dsus4 D A5 G5 A5 1. D Dsus4 D

Gtr. 1

Rhy. Fig. 1
Gtr. 2 (dist.)

End Rhy. Fig. 1

*Vocal tacet on repeat.

2. Verse

D Dsus4 N.C. Gtr. 3, w. Rhy. Fill 3, 7 times on D.S. A5 G5 A5 D G5 D

1. Cruised in - to a bar on the shore. _____ Her
2. Back - stage we're hav - ing the time _____ of our lives
nev - er judge a book by it's cov - er _____ or

full

Rhy. Fill 3
Gtr. 3 (dist.)

f

T
A
B

Chord progression: A5 G5 A5 D G5 D Dsus2 A5 G5 A5

Gtr. 1 w Rhy. Fill 1, 2nd time

pic - ture graced the grime on the door. ———
 — un - til — some - bod - y say. ———
 who your gon - na love by your lov - er. —

She a long lost — love at first bite. —
 For - give me if I seem out of line. —
 Say — love put me wise ——— to her

Chord progression: D Dsus4 D Dsus2 A5 G5 A5 D Dsus4 D Dsus2

Gtrs. 1 & 2: w Rhy. Fills 2 & 2A, 2nd time

Gtr. 1: w Rhy. Fill 4, on D.S.

love in dis - guise. — Ba - by may - be you're wrong - but you know it's al - right. — That's right!
 — Then she whipped — out her gun — and tried to blow me a - way. —
 She had the bod - y of a Ven - us, Lord, i - ma - gine my sur - prise.

slight P.M. ——— 4

slight P.M. ——— 4

Rhy. Fill 1
Gtr. 1

TAB

Rhy. Fill 4
Gtr. 1

TAB

Rhy. Fill 2
Gtr. 1

TAB

Rhy. Fill 2A
Gtr. 2

TAB

1.

Gr. 2: w/ Rhy. Fig. 1

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D

(Ah! _ Ah! _) (Ah! _ Ah! _)

let ring

2.

Chorus

Gr. 2: w/ Rhy. Fig. 1, 2 times, simile

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D

(Ah! _ Ah! _) Dude _ looks like a la - dy _ (Ah! _ Ah! _) Dude _ looks like a la - dy _

let ring

To Coda ⊕ D.S. (2nd ending) at Coda

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D

(Ah! _ Ah! _) Dude _ looks like a la - dy _ (Ah! _ Ah! _) Dude _ looks like a la - dy. A. So

⊕ Coda

D Dsus4 D

Interlude

A5 G5 A5 F

Gr. 2

_ looks like a la - dy. (Ba - by let me fol - low you Let _ me take a peek - dear. - down)

A5 G5 A5 F A5 G5 A5

(Ba - by let me fol - low you Do me, do me, do me all night, (Ba by let me fol low you Turn

down.)

F D5 C5 D5 E G G9#2

the oth - er check dear Do me, do me, do me, do me, -
down.) (Ba - by let me fol - low you down.)

Guitar Solo

Gtr 1 tacet
Gtr 2 w/ Phr Fig 1 4 times single

Gtr 2 A7 (12) A7 D Dsus4 D A7 (12) A7

w/dist. 1/2 1-4 letting - 1 1 2

D Dsus4 D A5 G5 A5 D Dsus4 D

1 2 full 1 2

A5 G5 A5 D Dsus4 D A5 G5 A5

1/2 full full

D Dsus4 D A5 G5 A5 D Dsus4 D

A5 G5 A5 D Dsus4 D

A5 G5 A5 D Dsus4 D

Bridge E D E Gtr. 3 tacet N.C. E D E N.C.

Ooh! What a funk-y la - dy. ——— Oh, she like it like it like it like

Gtr. 1 *mf*

Gtr. 2 *f*

Gtr. 3 *8va*

E D E N.C. E D E G

that. — Oh, — he was a la — dy. — Yow! —

Gtr. 1

Gtr. 2

Chorus

A5 G5 A5 D Dsus4 A5 G5 A5

Yeah, yeah, yeah, yeah. (Ah! — Ah! —) Dude — looks like a la — dy. — (Ah! — Ah! —)

let ring.

Rhy. Fig. 3

End Rhy. Fig. 3

D Dsus4 A5 G5 A5 D

— looks like a la — dy. — (Ah! Ah! —) Dude — looks like a la — dy. —

Gtr. 1

Outro
Gtr 2 tacet

A5 G5 A5 D Dsus4 D A5 G5 A5

(Ah! ...) Ah! ...) Dude ... looks like a la - dy (Ah! ...) Ah! ...) Dude

letting

This system contains the first system of the musical score. It includes a guitar line with chords A5, G5, A5, D, Dsus4, D, A5, G5, and A5. The vocal line has lyrics: "(Ah! ...) Ah! ...) Dude ... looks like a la - dy (Ah! ...) Ah! ...) Dude". There is a section labeled "Outro" with "Gtr 2 tacet". A guitar solo line is also present with the word "letting".

D Dsus4 D A5 G5 A5 D Dsus4 D

— looks like a la - dy. — (Ah! ...) Ah! ...) Dude — looks like a la - dy.

This system continues the musical score. The guitar line has chords D, Dsus4, D, A5, G5, A5, D, Dsus4, and D. The vocal line has lyrics: "— looks like a la - dy. — (Ah! ...) Ah! ...) Dude — looks like a la - dy.".

A5 G5 A5 D Dsus4 D A5 G5 A5 D Dsus4 D

Du du du dude — looks like a la - dy. — Du du du dude — looks like a la - dy. —

Gtr. 1

Gtr. 2

play 3 times

This system contains the third system of the musical score. The guitar line has chords A5, G5, A5, D, Dsus4, D, A5, G5, A5, D, Dsus4, and D. The vocal line has lyrics: "Du du du dude — looks like a la - dy. — Du du du dude — looks like a la - dy. —". There are two guitar solo lines labeled "Gtr. 1" and "Gtr. 2". A section labeled "play 3 times" is indicated.

(w ad lib lead voc)

Gtr 2 w Rhy Fig 1, 5 times & fade, simile

A5
Voc. Fig. 1

G5

A5

D

Dsus4

D

A5

G5

A5

D

Dsus4

D

End Voc. Fig. 1

Music notation for the first system, featuring guitar parts (Gtr. 3, Gtr. 1) and vocal lines. The notation includes chords (A5, G5, A5, D, Dsus4, D, A5, G5, A5, D, Dsus4, D) and dynamic markings (mf). The vocal line includes the lyrics "(Ah! — Ah! —)".

Bdgd. Voc. w/ Voc. Fig. 1, 6 times

A5

G5

A5

D

Dsus4

D

A5

G5

A5

D

Dsus4

D

Begin Fade

Music notation for the second system, featuring guitar parts (Gtr. 1) and vocal lines. The notation includes chords (A5, G5, A5, D, Dsus4, D, A5, G5, A5, D, Dsus4, D) and dynamic markings (mf). The vocal line includes the lyrics "Harm." and "let ring".

A5

G5

A5

D

Dsus4

D

Gtr. 1 tacet

A5

G5

A5

D

Dsus4

D

Music notation for the third system, featuring guitar parts (Gtr. 1) and vocal lines. The notation includes chords (A5, G5, A5, D, Dsus4, D, A5, G5, A5, D, Dsus4, D) and dynamic markings (mf). The vocal line includes the lyrics "let ring" and "full".

Fade O

Music notation for the fourth system, featuring guitar parts (Gtr. 1) and vocal lines. The notation includes chords (A5, G5, A5, D, Dsus4, D, A5, G5, A5, D, Dsus4, D) and dynamic markings (mf). The vocal line includes the lyrics "let ring".

Janie's Got A Gun

Words and Music by Tyler and Hamilton

Tune Up 1/2 Step.

- ① = F ④ = E♭
 ② = C ⑤ = B♭
 ③ = A♭ ⑥ = F

Intro

Moderately ♩ = 112

N.C. E5

Dum, dum, dum, hon-ey what have you done? Dum, dum, dum it's the sound of my gun

Gtr. 1 (clean)

w/ chorus

TAB

Dum, dum, dum, hon-ey what have you done? Dum, dum, dum it's the sound, it's the sound.

E5 B5 E5 B B5

Nyah, nyah, nyah. Nyah, nyah, nyah.

let ring

E5 B5 E5 B B5 B6

Nyah, nyah, nyah. Nyah, nyah, nyah.

let ring

Verse

B7 E5 E5/B B5 E5 E5/B B5

1. Jan-ie's got a — gun. — Jan-ie's got a — gun. — Her

Gtr. 1 Rhy. Fig. 1

let ring — — — — — { let ring — — — — — { let ring — — — — — { let ring — — — — — { let ring — — — — — {

Gtr. 2 (dist.)

pp ————— *f* vol. swell *pp* ————— *f* vol. swell

E5 E5/B B5 E5 E5/B B5

whole world's come un — done from look-in' sraight at the — sun. —

End Rhy. Fig. 1

let ring — — — — — { let ring — — — — — { let ring — — — — — { let ring — — — — — {

pp ————— *f* vol. swell *pp* ————— *f* vol. swell

Pre-Chorus

Gtr. 2 tacet

E5 B5/E E A5 B5 E5 B5/E E A5 B5

What did her — dad-dy — do? — What did he — put you — through? — They say when

Gtr. 1

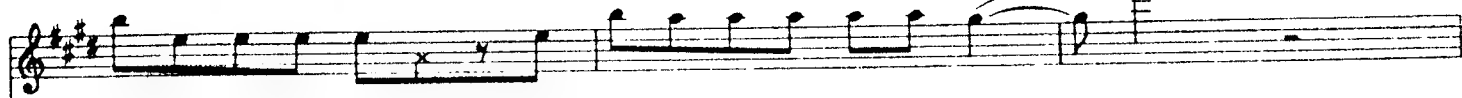
P.M. on 5th & 6th str. only

Chorus
C#5

A5

E5

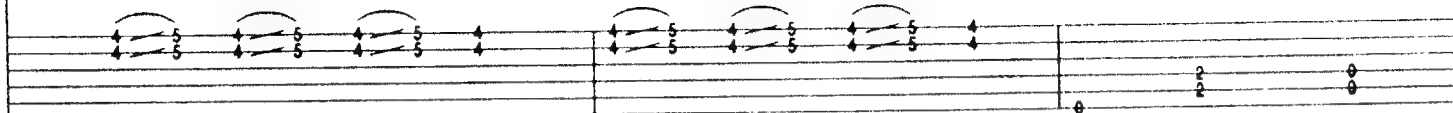
D5/E*



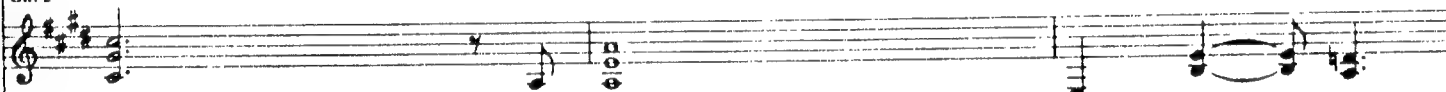
Gtr. 1



let ring }



Gtr. 2



let ring }



* Bass plays E pedal tone.

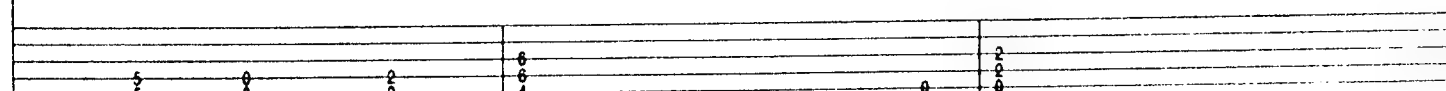
G5/E*

D5/E*

E5

C#5

A5



Er gon - na be the same.

Gr. 1

Gr. 2

Gr. 3 (clean)

mf

Verse

Gr. 1: w/ Rhy. Fig. 1
Gr. 3: w/ Fill 1, 1st time

Gr. 3 tacet

2., 3. Jan - ie's got a gun. —

Jan - ie's got a gun. —

Her

let ring

mf

Harm.

Fill 1

Gr. 3

T 12

A (13)

B

E5 E5/B B5 E5 E5/B B5

dog day's just be - gun. — Now ev - 'ry - bod - y is on the — run. —

Harm. — — — — — Harm. — — — — —

let ring — — — — — let ring — — — — —

(12) — — — — — 7 — — — — —

Pre-chorus
Gtr. 2 (bass)

E5 B5/E E A5 B5 E5 B5/E E A5 B5

Tell me now — it's un - true. — What did her — dad - dy — do? — He jacked a
What did her — dad - dy — do? — It's Jan - ie's last — I. O. U. — She had to

Gtr. 1 *loco*

P.M. on 5th & 6th str. only

Chorus
C#5 A5 E5 D5/E* G5/E* D5/E* E5

lit - tle bit - ty ba - by. The man has got to be in - sane. — — — — — They say the
take him down eas - y and put a bul - let in his brain. — — — — — She said, " 'cause
(Ma, ma, ma, ma...)

Gtr. 1

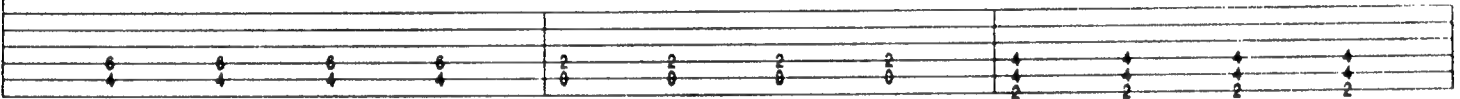
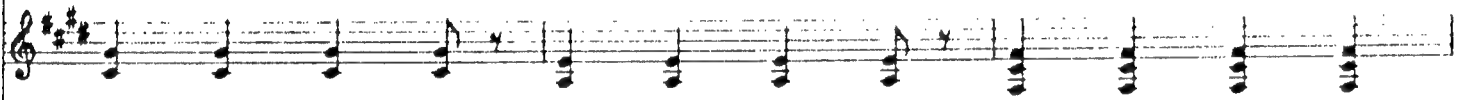
Gtr. 2

* Bass plays E pedal tone.

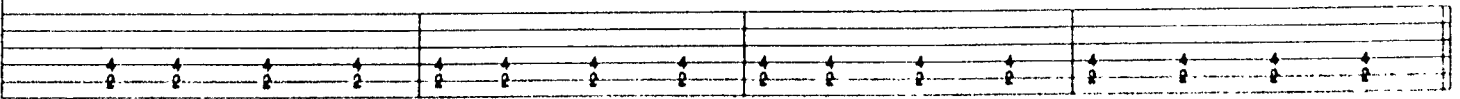
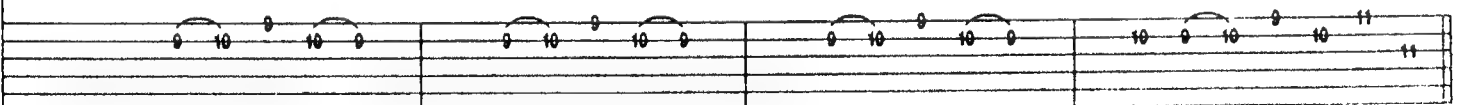
C#5

A5

F#5



B5



Bridge

C5 D5 E5 D#E*

Run a - way, run _____ a - way _ from the pain, - yeah, . yeah, _ yeah, yeah, yeah.

Gtr. 1

Gtr. 2

Gtr. 3

f w/ dist. full

* Bass plays E

C5 D5 E5

Run a - way, run _____ a - way _ from the pain, yeah, - yeah, yeah.

Gtr. 1

Gtr. 2

Gtr. 3

f full grad release

D/E° **Cmaj7** **D⁹**

yeah, yeah yeah, yeah Run a way run a way.

let ring - - - - - let ring - - - - -

8va

full

12 15 12 15 12 15 12 15 12 15 12 15 12 15

* Bass plays E

A5 **Bsus4** **To Coda**

run, - - - - - run a - way. - - - - -

let ring - - - - -

8va

full

12 15 12 15 12 15 12 15 12 15 12 15 12 15

Guitar Solo

Gtr. 2 (acrt)

E5

D5

G5

A5

E5

D5

Woo!

Gtr. 3

loco

mf w/ clean tone

full

Gtr. 1

G5

A5

E5

D5

G5

A5

E5

D5

G5

A5

E5

D5

let ring

G5 A5 E5 D5 G5 A5 *legro*

1:2 full full full full

Gtr. 3 B5 D5 *D.S. al Cœ*

Gtr. 1 P.M.

Gtr. 2

Coda

Gtr. 1: w/ Rhy. Fig. 1

E5 E5/B B5 E5 E5/B B5

Jan - ie's got a gun. Jan - ie's got a gun.

Gtr. 2

Harm.

7 12 7 7

E5 E5/B B5 E5 E5/B B5

Jan - ie's got a gun. Ev - 'ry - bod - y is on the run.

Harm.

12 7 7 7 7

Outro

(w/ ad-lib bkgd. voc.)
Gtr. 1: w/ Rhy. Fig. 1

E5 E5/B B5 E5 E5/B B5

Jan - ie's got a gun. Her dog day's just be - gun. Now, ev - 'ry -

* Gtr. 2

loco

* 1st time only.

Play 3 Times and Fade

E5 E5/B B5 E5 E5/B B5

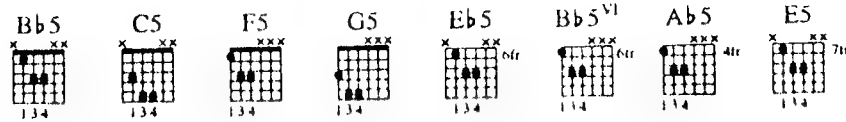
bod - y is on the run. Jan - ie's got a gun.

Harm.

12 7 0 0 0 12 12 7 0 0

Cryin'

Words and Music by Tyler, Perry and Rhodes



Intro

Moderately Slow Rock $\text{♩} = 70$

Chord progression: Bb5 C5 F5 G5 Bb5 C5 F5 G5 Bb5 C5 F5

Gr. 1 (elec.) Rhy. Fig. 1A

Gr. 1 (dist.)

Gr. 2 (slight dist.) Rhy. Fig. 1

TAB

Chord progression: G5 Bb5 C5 F5 G5 Bb5 End Rhy. Fig. 1A

Gr. 1 (elec.)

Gr. 1 (dist.)

Gr. 2 (slight dist.)

TAB

End Rhy. Fig. 1

Verse

Gtr 3 tacet

A

E

Gtr 1 tacet

F#m

C#m

D

A

1. There was a time —

when I was so bro - ken - heart - ed.

Love was-n't much — of a

Gtr. 1

Gtr. 2

Gtr. 2

drives

mf let ring throughout

Gtr. 4 (elec. 12-str.)

mf let ring throughout

E

A

E

F#m

C#m

friend of mine. —

The ta - bles have turned, — yeah,

'cause me and them ways have part - ed.

Pre-Chorus

Gtr. 4 tacet

G

D

That kind of love — was the kill - in' kind. —

Lis - ten!

All I want — is some -

Rhy. Fig. 2

Gtr. 3

G D C G E

one I can't re - sist. I know all I need to know by the way that I got kissed. — I was

End Rhy. Fig. 2

Chorus

A E F#m D A E

cry - in' — when I met you. Now I'm try - in' — to for-get you. — Love is sweet — mis-er

Rhy. Fig. 3

D A E C#m D

y. — I was cry - in' — just to get you. Now I'm dy - in' cause I let you —

A **B** **D** Bb5 C5 F5

do what you do _____ down on me. _____ Yeah!

End Rhy. Fig. 3

Gtr. 2

Gtr. 1

Gtr. 3

Bridge

Gtrs. 2 & 3; w/ Rhy. Figs. 1 & 1A

G5

Bb5 C5 F5 G5

Bb5 C5 F5

Now there's not e - ven breath - in' room _____ be - tween plea - sure and pain.

Gtr. 1

f full full 1/2 (5) (5)

full full 1/2 (5) (5)

G5

Bb5 C5 F5 G5

Bb5

Yeah, you cry when we're mak - in' love. _____ Must be one and the same. _____

full full 1/2 (5) (5)

full full full 1 2 full

Verse
A

E F#m C#m D A

2. It's down on me, — yeah, I got to tell you one thing. It's been on my mind, — gul, I

Gtr. 2
mf

Gtr. 1
mf

E A E F#m C#m

got-ta say. — We're part-ners in crime. — You got that cer-tain some

Gtrs. 3 & 5: w/ Fill 1

Fill 1

Gtr. 3

Gtr. 5 (elec.)
dist

full 1/2 full 1/2

Gtr. 5

T
A
B

D A E

What you give to me — takes my breath a - way. — Now, the

Pre-Chorus

Gr. 2: w/ Rhy. Fig. 2

Gr. 1 tacet

G D G C G

word out on the street — is the dev - il's in your kiss. If our love goes up in flames, it's a

Gr. 1

Gr. 3 divisi

full

Chorus

Gr. 2: w/ Rhy. Fig. 3, simile

E A E F#m7 D

fire I — can't re - sist — I was cry - in' when I met you Now I'm try - in' to for get you

A E D A E
 Your love is sweet — mis-er-y. I was cry - in' just to get you. Now I'm

[illegible]

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 1st 3 meas. only

Outs. 2 & 3. w/ Rhy. Figs. 1 & 7A; 1st 3 lines only

G5 Bb5 C5 F5 G5 Bb5 C5 F5

Gr. 1

f

full

17 17 17 15 17 15 17 15 17 15 17 15 17 5

B65 VI

Car 2

Car 2

B65 VI

'Cause what you got in - side ain't

कुल

Gr. 1

full

fu

4.

fu

(18)

Gr. 3

112

14.11

tull

141

End

Gtr. 2

(cont. in slash)

Ch. 1 Inc 51
E65

11b5

Rb 5 VI

Abs

5

Gir. 2

where your love should stay.

Yeah, our love, sweet love, ain't love till you

Cur. 3

full

full

full

644

6.11

full)

nutt

Fig. 11

A E D

do what you, do what you do down to me, ba by, ba by, ba by, ba by, ba by, ba by

Rhy. Fig. 5

End Pt., Fig. 6

Interlude
(w/ harmonica)
Gtr. 2: w/ Rhy. Fig. 4, simile

Gtr. 3

A E C#m D A E

D A E

Gtr. 2: w/ Rhy. Fill 1
F#m

D

Rhy. Fill 1
Gtr. 2

T
A
B

2 2 2 3 2 3 3 0

4 4 0 2 3 0

A

E

D

loco

Outro Chorus

Gr. 2. w/ Rhy. Fig. 4. smile

A

E

I was cry - in' when I met you. Now I'm

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments and a final double bar line. The middle staff is a guitar line in treble clef, showing fret numbers (10, 17, 14, 10, 16, 14, 10, 10, 14, 10, 14) and the word "full" written above the staff. The bottom staff is a bass line in bass clef, showing fret numbers (7, 5, 5, 5, 5, 5, 10, 10, 10, 10, 10, 10) and a final double bar line.

Cm

D

A

E

U

try - in' to for-get

you.

Your love is

mis - er - y.

Yeah! I w.

1 w.

The image shows a musical score for the song "The Wind" by George Gershwin. The score is written for piano and guitar. The piano part is on the top staff, and the guitar part is on the bottom staff. The guitar part includes fret numbers and a "full" instruction.

The musical score is for the song "I'm dyin' 'cause I let you" by The Beatles. It is written in the key of one sharp (F#) and 4/4 time. The score consists of three systems. The first system shows the vocal melody with the lyrics "cry - in' when I met you. Now I'm dy - in' 'cause I let you". Above the melody, there are labels A, B, and D. The second system features a guitar solo with various markings: "loco" above the staff, and "full" with arrows pointing to specific notes. The third system shows the bass line with fret numbers written below the staff. The lyrics "I'm dyin' 'cause I let you" are repeated under the bass line.

Gtr. 2: w/ Rhy. Fig. 5, simile
 A E D
 do ____ what you do _____ down to, down to, down to, down to, down to.
 8va
 full (10) 10 (10) 17 17 17 17 20 full 17 20 (20) 17 17 10 full 20 10 (10) (10) 10 17 20
 5 5 0 0 0 0 7 7 5 5 5 5 5 5 5 5 5 5 5 5

Rhy. Fill 2

Gtr. 2

T
A
B

Begin Fade

Gtr 2 w/ Rhy Fig 4. 1st 2 meas only, simile

A

B

I was cry - in' — when I met you. Now I'm

try - in' to for - get you. Your — love is sweet.

Gtr. 1

Gtr. 2

Gtr. 3

D

I was

The first system of the musical score is in the key of D major. It features a vocal line with a long note on 'I' and a guitar line with triplets. The bass line consists of chords. The guitar line has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass line has a D major chord in the first measure, followed by a D major chord in the second measure, and a D major chord in the third measure.

A E C#m D

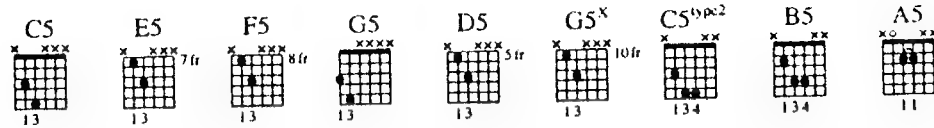
cry - in' — when I met you. Now I'm dy - in' — 'cause I let you. —

Fade Out

The second system of the musical score is in the key of D major. It features a vocal line with a long note on 'cry' and a guitar line with a triplet. The bass line consists of chords. The guitar line has a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass line has a D major chord in the first measure, followed by a D major chord in the second measure, and a D major chord in the third measure.

Amazing

Words and Music by Tyler and Supa



Intro Rock Ballad ♩ = 70

Am G/A Am G/A

1. I kept u

*Gtr. 1
mf pick w/ fingers

**Gtr. 2

Gtr. 3

TAB

*Piano arr. for gtr.
** Sampled cello arr. for gtr.

Verse

Gtr. 3 tacet
Am

G/A

Gtr. 2 tacet
C7

right ones out

and let the wrong ones in.

Had an an-gel of mer-cy to see me through all — my st

Rhy. Fig. 1

Gtr. 1

Gtr. 2

TAB

p *Forte Ak* *V.V.*

And there were times in my life when I was go-in' in - sane.

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). It starts with a piano (*p*) dynamic and a *Forte Ak* (accented) marking. The lyrics are "And there were times in my life when I was go-in' in - sane." The guitar line is in treble clef with a key signature of one flat. It features a series of chords and a melodic line. Below the guitar line is a tablature section with numbers 10, 10, 10, 0, 10, 10, 9, 9, 9, 9, 8, 0, 0, 0, 10, 10.

F#m7b5 *Verse*
Gr. 1 w Rhy. Fig. 1
Am

Tryin' to walk through the pain. 2. When I lost my grip, and I

Gr. 1

End Rhy. Fig. 1

The second system of the musical score. The vocal line is in treble clef with a key signature of one flat. It starts with a *F#m7b5* chord and a *Verse* marking. The lyrics are "Tryin' to walk through the pain. 2. When I lost my grip, and I". The guitar line is in treble clef with a key signature of one flat. It features a series of chords and a melodic line. Below the guitar line is a tablature section with numbers 10, 10, 10, 10, 10, 9, 9, 9, 9, 8, 0, 0, 0, 10, 10.

Gr. 3 (dist.)

Rhy. Fig. 2

full full full

The third system of the musical score. The vocal line is in treble clef with a key signature of one flat. It starts with a *Gr. 3 (dist.)* marking. The lyrics are "hit the floor. Yeah, I thought I could leave, but could - n't get out the door. (Heh, heh.) I was". The guitar line is in treble clef with a key signature of one flat. It features a series of chords and a melodic line. Below the guitar line is a tablature section with numbers 10, 10, 10, 10, 10, 9, 9, 9, 9, 8, 0, 0, 0, 10, 10.

G/A *C7* *F*

hit the floor. Yeah, I thought I could leave, but could - n't get out the door. (Heh, heh.) I was

Gr. 3

The fourth system of the musical score. The vocal line is in treble clef with a key signature of one flat. It starts with a *G/A* chord and a *C7* chord. The lyrics are "hit the floor. Yeah, I thought I could leave, but could - n't get out the door. (Heh, heh.) I was". The guitar line is in treble clef with a key signature of one flat. It features a series of chords and a melodic line. Below the guitar line is a tablature section with numbers 15, 15, 12, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10.

Fm6 Ab C.G. F#m7b5 *p*

so sick and tired of liv-in' a lie. — I was wish-in' that I — would die. — It's a —

End Rhy. Fig. 2

Chorus
 C5 E5 F5 E5

Gir. 4 (dist.)

maz — ing. — With the blink of an eye — you fi — nal — ly see — the light,

let ring — let ring — let ring — let ring —

G5

P.M.

— uh. Oh, — it's a —

let ring —

1.5mu — *lucio*

P.H. —

full full full full

Chord progression: C5, F5, C5, F5, C5, F5, C5, F5

mel
ing, ... when the mo-ment ar-rives — that you know you'll be — al

let ring ... let ring ... let ring ... let ring

Chord progression: G5, P.M.

right. Yeah, it's a -

let ring

full full full

Chord progression: F5, E5, D5, G5^N

maz ing, and I'm say-in' a prayer — for the des-per-ate hearts — to - night.

let ring ... let ring ... let ring

C5

C5^b 2 B5

Bridge A5

That one last shot's a perm - a - nent - va - ca -

let ring full full full full full let ring

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole note chord C5, followed by a half note C5^b 2 and a half note B5. The vocal melody starts on a whole note, then moves to a half note, and finally a quarter note. The lyrics 'That one last shot's a perm - a - nent - va - ca -' are written below. The bottom staff is a guitar line in treble clef. It features a series of eighth notes with fret numbers (7, 7, 7, 7, 7) and a final half note with fret number 5. There are also some whole notes with fret numbers 5 and 7. The system ends with a double bar line and a final chord with fret numbers 17, 17, 17, 17, 14, 14.

Gtr. 4 fret D5

F

tion. And — how high can you fly — with bro - ken wing

let ring let ring

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef. It begins with a whole note chord D5, followed by a half note F. The vocal melody starts on a whole note, then moves to a half note, and finally a quarter note. The lyrics 'tion. And — how high can you fly — with bro - ken wing' are written below. The bottom staff is a guitar line in treble clef. It features a series of eighth notes with fret numbers (7, 7, 7, 7, 7) and a final half note with fret number 10. There are also some whole notes with fret numbers 10 and 10. The system ends with a double bar line and a final chord with fret numbers 10, 10, 10, 10, 10, 10.

C

A5

D5

Life's a jour - ney, not a des - ti - na - tion. And

*T let ring let ring

*T = Thumb on ⑥

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef. It begins with a whole note chord C, followed by a half note A5 and a half note D5. The vocal melody starts on a whole note, then moves to a half note, and finally a quarter note. The lyrics 'Life's a jour - ney, not a des - ti - na - tion. And' are written below. The bottom staff is a guitar line in treble clef. It features a series of eighth notes with fret numbers (10, 10, 10, 10, 10) and a final half note with fret number 5. There are also some whole notes with fret numbers 5 and 5. The system ends with a double bar line and a final chord with fret numbers 5, 5, 5, 5, 5, 5.

F5

G5

just can't tell — just — what to - mor - row — brings. Yeah! A. You have

let ring

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef. It begins with a whole note chord F5, followed by a half note G5. The vocal melody starts on a whole note, then moves to a half note, and finally a quarter note. The lyrics 'just can't tell — just — what to - mor - row — brings. Yeah! A. You have' are written below. The bottom staff is a guitar line in treble clef. It features a series of eighth notes with fret numbers (10, 10, 10, 10, 10) and a final half note with fret number 12. There are also some whole notes with fret numbers 12 and 12. The system ends with a double bar line and a final chord with fret numbers 12, 12, 12, 12, 12, 12.

Verse

Gtr. 1 w/ Rhy. Fig. 1

Gtr. 3 w/ Rhy. Fig. 2

Am

G/A

learn to crawl, _ be - fore you learn to walk. _ But I

C7

F

just could - n't lis - ten to all that right - eous talk. _ Oh, yeah. _ Well, I was

w/ Bkgd. Voc. Fig. 1

Fm6/A♭

C/G

out on the street, _ just try - in' to sur - vive. _

F#m7♭5

F

Scratch - in' to stay _ a - live. _ It's a -

Chorus

C5

E5

F5

E5

Gtr. 4

ma - zing, _ with the blink of an eye _ you fi - nal - ly see - the light.

Gtr. 3

let ring _ let ring _ let ring _ let ring _

5 5 3 7 9 7 10 10 10 10 7 9 9

Bkgd. Voc. Fig. 1

Aah, _ aah. _

D5 G5^{*} (cont. in notation) C5 D5 E5

say in' a prayer ... for the des per ate hearts ... to night ... The des per ate hearts, des per ate hearts

let ring ... let ring ...

*Girs 3 & 4

* Two girs. arr. for one.

F5

Scat: Di di won-da see oo da da gi bu da da Ah! Wa-da-ah wa-da-ah wa oo da wa da da da

Outro C5 D5

da. Oo.

Gir. 3

full

tail

Rhy. Fig. 3

Gir. 4

E5 F5

See e wa da da

N.C.(C/G) (F/A)

ya ba se oo do oh. Na da. Da bu Da bu da. Na da.

(C/G) (F)

Da, da, da, da, da da da da da da da da. It's a

C3

maz - ing. It's so a - maz ing. I say, - it's a -

full full 1-2 full full full 1/2

E5

F5

(w ad Lib voc.)

maz - ing. I say, - it's a - maz - ing,

full full full full full

N.C.(C/G)

(F/A)

full full full full full

(C/G)

1 1/2 1 1/2 full full

(F)

full full

C5

full

full

D5

full

full

full

full

full

F5

full

full

full

full

N.C.(C/G)

full

full

full

full

full

(F/A)

full

full

full

full

full

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with a series of eighth and sixteenth notes, some beamed together, and a final measure with a whole note. The bottom staff is a bass clef with a key signature of one flat. It contains a bass line with a series of eighth and sixteenth notes, some beamed together, and a final measure with a whole note. A 'full' marking is present above the first measure of the bass staff.

(F)

P.H. full
pitch G

P.H. full
pitch G A

CS
8va ----- 16va

P.H. ----- 4

pitch: G

[illegible]

1:5

The musical score is written on two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of 16 measures, each containing a single eighth note. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. The bottom staff is a bass staff with a fretboard diagram. The fret numbers are: 11, 10, 8, 10, 11, 8, 11, 8, 11, 10, 8, 10, 8, 10, 8, 10, 12, 8, 8.

N.C.(C/G)

8va

loco

P.H.

(F/A)

(C/G)

(F)

Free time

C5

Gtr. 4

(w. radio sound effects)

N.C.

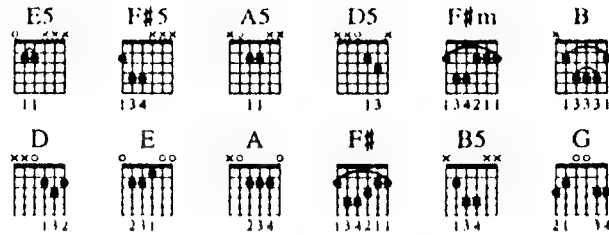
(w. Big band music)

Fade Out

Spoken: So, from all of us in Aerosmith to all of you out there wherever you are. Remember, the light at the end of the tunnel may be you. Good night.

Blind Man

Words and Music by Tyler, Perry and Rhodes



Intro

Moderately Slow $\text{♩} = 77$

Intro musical notation for Gtr. 1 (elec.), Gtr. 2 (elec.), and Gtr. 3. Includes chord diagrams for E5, F#5, A5, D5, and B5. Rhythmic figures 1 and 1A are indicated. Tablature for Gtr. 3 includes fret numbers and techniques like 'w/ dist.', 'full', 'let ring', and 'hold bend'.

Verse

Verse musical notation for Gtr. 1, Gtr. 2, and Gtr. 3. Includes chord diagrams for D5, E5, F#5, and A5. Rhythmic figures 1, 2, and 2A are indicated. The vocal line is written in treble clef with lyrics: "I took a course in Hal - le - lu - jah." Tablature for Gtr. 3 includes fret numbers and techniques like 'full' and 'P.M.' (pinch mute).

Gtrs. 1 & 2 w/ Rhy. Figs. 2 & 2A, 3 times

A5 D5 A5

I went to night school for de blues. Well, I took some stuff they said would

let ring - 1

D5 A5 D5

cool ya. Heh ha. But noth-ing seemed to light my fuse. But

Pre-Chorus

Gtr. 2 tacet
Palm

Gtr. 4
(acous.)

B D E

all in the past like the check that's in the mail. She was

Gtr. 1

Gtr. 3

F#m B D

tall... whis key glass... I was an old hound dog that just... loved to chase his

Chorus
D A B
Rhy. Fig. 3

tail... Un-til I met a blind man... who taught me how to see... Yeah!

D A E D A
 A blind man — who could change night in - to day. — And if - a I can — I'm gon-na

E B D E5 F#5
 make you come with me. — Yeah! — Be-cause-a here comes the sun and we'll be chas-ing all the clouds, a - w

Gtr. 1 & 2 w/ Rhy. Digs 1 & 1A

A

D

Yeah yeah yeah — yeah — yeah yeah!

Gtr. 3

full hold bend full full full

A

D

full hold bend full full hold bend full

Verse

Gtr. 2 tacet

A

D

F#

B5

2. I've — had some lov - ers like a joy — ride. — Ah, some things are nev - er what they

Gtr. 1

2 4 4 4

Gtr. 3

(17) 6 6 6 7 7 7

H F# A D F#

My heaven's turned in to a land slide

P.M.

full

B A G

I thank God I woke up from that dream. I met a

7

Chorus

Gr. 4 w/ Rhy. Fig. 3

Chorus

Chords: D, A, E, B, D, A, E, D, A, E, B, D, E5 F#5

Lyrics:

blind man _____ who taught me how to see. _____ Yeah! _____ Blind man _____ who could

change night in - to day. _____ And if - a I can _____ I'm gon-na make you come with

me. _____ Yeah! . Be-cause-a here come the sun and we'll be chas-ing all the clouds - a -

musical notation includes treble and bass staves, chords, and lyrics.

Gtr. 4 lacc

Bridge

Gr. 4 tactel

E5 F#5 E5 D5 E5 F#5

Bees chase hon - ey and drink all the flow-ers dry. — We'll be sav-ing us a lit-tle mon - ey, — and i

(Oo. Oo. Oo. Oo. Oo. Oo. Oo. Oo. Oo. Oo.)

Verse
A5

that don't do it right I know the rea - son why.
Ah. Ah.)

3. Don't make no sense light - in' can - dles.

Chorus

* Bkgd. voc. dim. w/ steady gliss

Chorus

B5 A5 G5 E5 B5
 There's too much moon - light in our - eyes. I met a blind man

F#5 C#5 E5 B5 F#5

taught me how to see. Ah, yeah! Blind man who could change night in-to day. And if - a.

E5 B5 F#5 C#5

I can I'm gon-na make you come with me. Oh, oh, oh, oh, yeah! Be-cause-a

• Doubled by an acous. gir.

E5 F#5 G#5

here come the sun ain't no sur-prise. Ain't no doubt a - bout it gon - na o - pen up your eyes.

Outro

(w/ ad lib voc. till end)

B5
Rhy. Fig. 4

F#5 G#5

E5

F#5 G#5 C#5

F#5 G#5

E

F#5 G#5

End Rhy. Fig

Gtr. 1: w/ Rhy. Fig. 4, till end

B5

F#5 G#5

E5

F#5 G#5

C#5

F#5 G#5

E5

F#5 G#5

B5 F#5 G#5 E5 F#5 G#5

Na, na, na, na, na.

C#5 F#5 G#5 E5 F#5 G#5

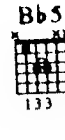
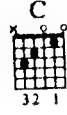
Na, na, na, na, na.)

Begin Fade
B5 F#5 G#5

E5 F#5 G#5 *Fade G*

Deuces Are Wild

Words and Music by Tyler and Vallance



Intro
Moderately Slow ♩ = 76

* (ju. 3)
(elec.)
Rhy. Fig. 1 w/ dist
Gtr. 1 (acous.)

let ring throughout

let ring throughout

* Two gtrs. str. for one.

Gtr. 3 let el

Ahl

Ya de al - na

Rhy. Fig. 2
Gtr. 1

Rhy. Fig. 2A
Gtr. 2

Gtr. 4 (elec.)

w/ clean tone
full

Gtr. 5 (Dobro)

Fill 1

Fill 1A

w/ slide

Csus2 **Em7**

Ah! _____ La ve dat na la _____

End Rhy. Fig. 1

End Rhy. Fig. 2

Fill 2

End Fill 2

Fill 2A

End Fill 2A

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 & 2A, 2 times

G5

Gtr. 3

1. La. _____ I love to look in to your big brown
2. Ahhh, _____ like de - ja vu, I feel like I been

Csus2

Gtr. 4: w/ Fill 2, 2nd time

Em7

eyes. _____ They talk to me and seem to hyp - no -
here. _____ Or some - where else but you been al - ways

G5

Gtrs. 4 & 5: w/ Fills 1 & 1A

tize. _____ They say the things no - bod - y dares to say -
near. _____ It's you that's in my dreams I'm beg - gin' for.

On 1 tacet
Cus2

Gtr. 4 & 5. w/ Fills 2 & 2A
Em7

And I'm not a - bout — to — let you — fly — a —
But I woke up — when — some-one slammed — the door. —

Pre-Chorus

Gtr. 1 & 4 tacet
D

way. My lov - er with no — jet — lag we're stay - in' up all night in my sleep - ing bag — You got a
so hard I fell — out — in bed, scream - in' ma - ma's lit - tle ba - by loves short - ning bread. — And the

Gtr. 2

Gtr. 5

D

Fsus2

heart beat - in' rhy - thm from the sub - ter - ran'. I real - ly love — you lit - tle girl. — I don't
mor - al of the sto - ry I can tes - ti - fy: I get stoned — on you girl, that's the

Chorus

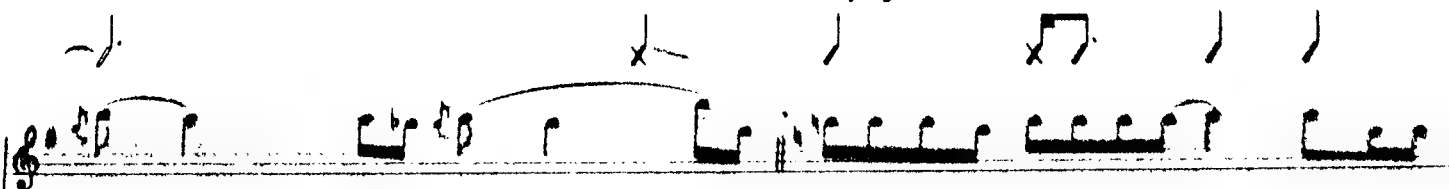
Gtr. 2 tacet

G5

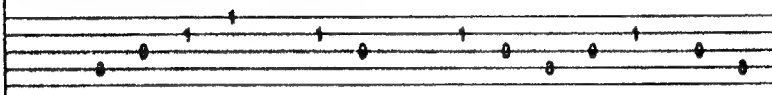
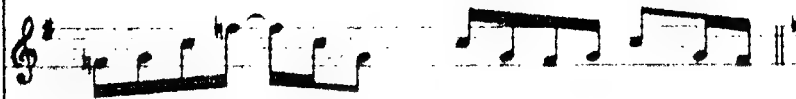
Rhy. Fig. 3

F5

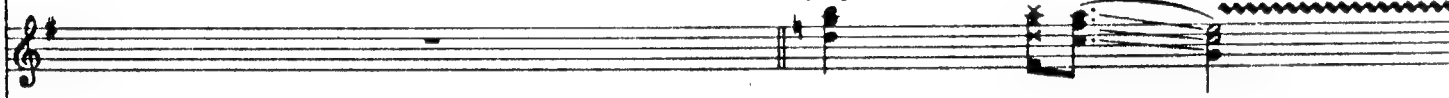
C5



need _____ to ex - plain. _____ } I love you 'cause your deuc - es are wild _ girl, like a
best _____ rea - son why. _____



Rhy. Fig. 3A



*Key signature denotes G Mixolydian

Bb5

F5

G5

End Rhy. Fig. 3

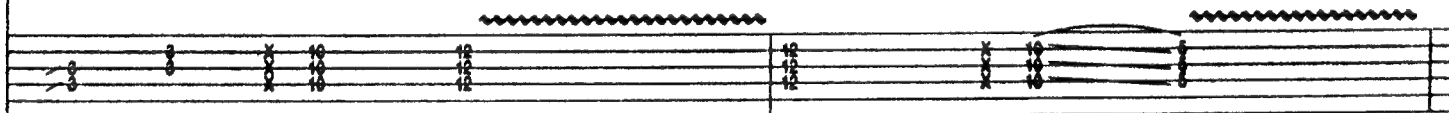
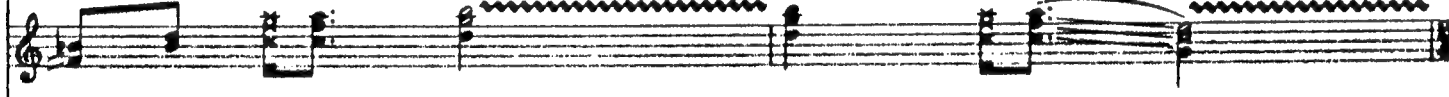
F5

C5



doub - le shot of love is so fine. _____ Been lov - ing you since you was a child, _ girl, 'cause

End Rhy. Fig. 3A



2.

Gtr. 1: w/ Rhy. Fig. 1

Bb5

F5

G5

Gtr. 5: w/ Rhy. Fig. 3A, 2 1/2 times

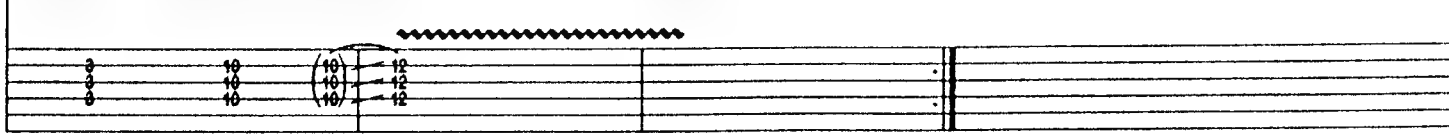
F5

C5



you and me is two of a kind. _____

lov-ing you since you was a child, _ girl, 'cause



Bb5

F5

G5

G5

F5

C5



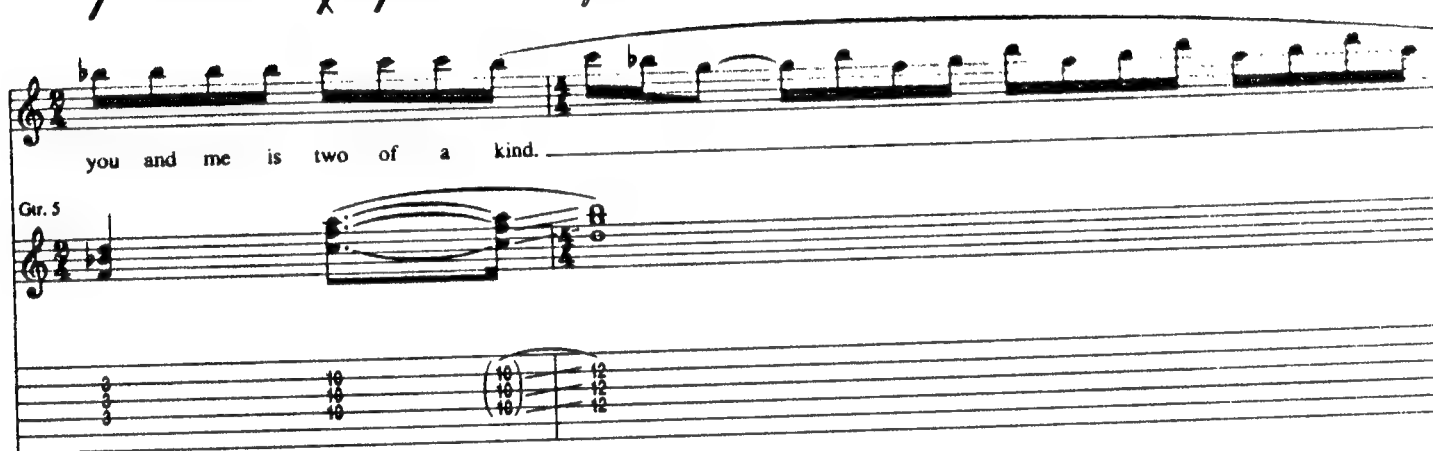
Gr. 1: w/ Rhy. Fig. 1, 1/2 time

Bb5

F5

G5

Gr. 3

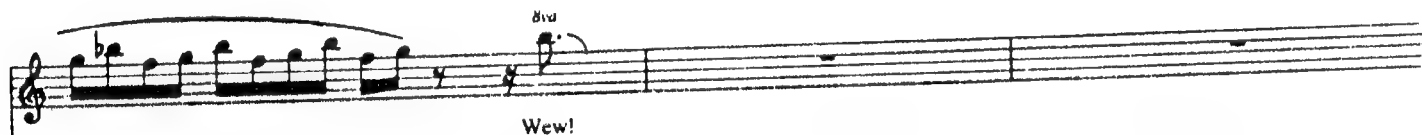
Interlude
(w/ harmonics)

Bb5

(w/ ad lib vuv)

C5

Bb5/D**



* Gr. 4

w/ clean tone

Gr. 5



**Bass plays D.

* Two gtrs. arr. for one.

C5/E⁷

Bb5

C5

* Bass plays E.

Outro Chorus

Gtrs. 3 & 5: w/ Rhy. Figs. 3 & 3A, 5 1/2 times
G5 F5 C5 Bb5 F5 G5

love you 'cause your deuc-es are wild, _ girl, { like a doub-le shot of love is so fine. _
yeah, a doub-le shot of love is so fine. _
you know it, but I made up my mind. _ } I've been

lov-ing you since you was a child, _ girl, 'cause you and me is two of a kind. _

you and me is two of a kind. _ La la di la di do.

you and me is two of a kind. _ La la di la di do.

you and me is two of a kind. _ La la di la di do.

The Other Side

Words and Music by Tyler, Vallance and Holland

Intro

Moderate Rock ♩ = 124

E5 D5/E E5 D5/E E5 D5 C5 A5

Mm, mm, mm, _ mm, mm, mm, _ mm, mm, mm, _ mm, mm, mm, _

Gr. 1 (dist.)

1/2 1/2

TAB

E5 D5/E E5 D5/E E5 D5 C5 A5

Ah, _ _ _ _ _ come on! _

Rhy. Fig. 1

End Rhy. 1

1/4

TAB

Chorus

Gr. 1: w/ Rhy. Fig. 1, 2 times

E5 D5/E E5 D5/E E5 D5 C5 A5

Voc. Fig. 1

Lov - in' you has got to _ be _ like the dev - il and the deep blue _ sea. _ Fu

(Ah.) (Take _ me to the oth - er _ side. _) (Take _ me to the oth - er si

E5 D5/E E5 D5/E E5 D5 C5 A5

get a - bout your fool - ish _ pride. _ Oh, take me to the oth - er _ side. _

(Take _ me to the oth - er _ side. _) (Take _ me to the oth - er s.

Verse

D5 D6 D5

End Voc. Fig. 1

G5 G6 G5 G6 G5

_ _ _ I. My ma - ma told me there'd be days _ like _ this _ _ _ and

(Ah.)

Gr. 1

P.M. _ _ _ _ _ P.M. _ _ _ _ _

TAB

C5 C6 C5 C6 C5 D5 D6 D5 D G5 G6 G5 G6 G:

man she was - n't fool - in'. 'Cause I just can't be - lieve the way - you kiss.

P.M. P.M.

C5 C6 C5 C6 C5 D5 D6 D5 D

uh - huh! You o - pened up your mouth with bait - ed bea

P.M.

G5 G6 G5 G5 G6 C5 C6 C5 C6 C5 D5 D6 D5

You said you'd nev - er leave me. You love me, you hate me, I

P.M.

D G5 G6 G5 G6 G5 C5

tried to take the loss. You're cry - in' me a ri - ver, but I got to get a - cross.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, simile
Gtr. 1: w/ Rhy. Fig. 1, 2 times

E5 D5/E E5 D5/E E5 D5 C5 A5

Lov - in' you has got to be like the dev - il and the deep blue sea.

E5 D5/E E5 D5/E E5 D5 C5 A5

get a - bout your fool - ish pride. _____ Oh, hon - ey take me to the oth - er side. _____

Verse
D5

G5 C5

2. I'm look - in' for an - oth - er kind ... of love. (Ah.) Oh, Lord - y, how I need it. (Ah.)

Gr. I

P.M. _____

D5 D6 D5 D G5 G6G5 G6 G5

The kind that likes to leap with - out _____ a shove. _____ Oh, oh,

1/2 P.M. _____

C5 C6 C5 C6 C5 D5 D6 D5 D

hon - ey, best be - lieve it. To save a lot of time and fool - ish pri

P.M. _____

G5 G6 G5 G6 G5 C5 C6 C5 C6 C5 D5 D6 D5 D

I'll say what's on my mind, — girl. You love me, you hate me, yo

P.M. _____

G5 G6 G5 G6 G5 C5

cut me down to size. You blind - ed me with lov - in', yeah it o - pened up my eyes. _____

1/2 P.M. 4

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, simile

Gtr. 1: w/ Rhy. Fig. 1

E5 D5/E E5 D5/E E5 D5 C5 A5

Lov - in' you has got to be like the dev - il and the deep blue sea. My

E5 D5/E E5 D5/E E5 D5 C5 A5

con-science's got to be my guide. Oh, hon-ey take me. Take, take, take, take, take.

Gtr. 1

1/4

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 4 times

E5 D5/E E5 D5/E E5 D5 C5

f

full

full

full

12 14 14 14 14 14 14 14 14 14 12 14 14 12 14 12 15 15 12 12 15 12

12

A5 E5 D5/E E5 D5/E E5 D5 C5

grad. bend

1/2

1/2

1/2

12 14 14 14 14 14 14 14 14 14 12 14 14 12 14 12 15 15 12 12 15 12

12

ey, you best be - lieve it. ah.) Now I ain't one for say - in' any - good - byes.

P.M. 4

I hope all is for - giv - en. You love me, you hate me, I

P.M. 4

used to be your lov - er. You know you had it com - in', girl, so take me to the oth - er... (Side.)

Chorus

Gr. 1: w/ Rhy. Fig. 1, 5 times

E5 D5/E E5

Voc Fig. 2

D5/E E5

D5 C5

(Take me to the oth - er side.) (Take -

Bkgd. Voc.: w/ Voc. Fig. 2, strike, till fade

D5/E E5

A5

E5

D5/E E5

End Voc. Fig. 2

me to the oth - er side.) Lov - in' you has got to be like the

(Take -)

dev - il and the deep blue — sea. ——— { You know my con-science's got to be my — guil
For - get a - bout my fool - ish pra

lion - ey, take — me to the oth - er side. ———

Outro

(w/ ad-lib lead voc., till fade)
Gtr. 1: w/ Rhy. Fig. 1, till fade

Gtr. 2 *Bva* *mf* *full* *1/4* *full* *1/4* *full* *1-4*

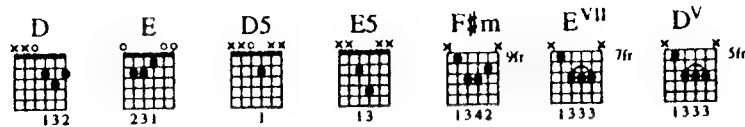
Bva *A5* *E5* *D5/E* *E5* *full* *full*

Bva *D5/E* *E5* *D5* *C5* *1 1/2*

Bva *A5* *E5* *D5/EE5* *D5/EE5* *Full* *1 1/2* *full*

Crazy

Words and Music by Tyler, Perry and Child



Intro

Moderately Slow Rock ♩ = 54

Chords: N.C. A F#m7 D Dm

Gr. 1 (clean) Rhy. Fig. 1 *mf* let ring throughout

Spoken: Come here, baby. You know you drive me up the wall the way you make good on all the nasty tricks you pull. Seems like we're makin' up more than we're makin' love.

Gr. 2 (slight dist.) *mf*

Chords: A F#m7 End Rhy. Fig. 1 D Dm

And it always seems you got somethin' on your mind other than me. Girl, you got to change your crazy ways. You hear me?

Verse

Gtr. 3: w/ Fill 1

A **D** **F#m** **D**

1. Say you're leav-in' on a sev-en-thir-ty train, and that you're head-in' out to Hol-ly-wood. _

Rhy. Fig. 2

A **D** **F#m** **D**

Girl, you been giv-in' me that line so man-y times it kind-a gets like feel-in' bad _ looks good. _ Yeah!

End Rhy. Fig.

Fill 1

*Gtr. 3 (slight dist.)

* Two Gtrs. arr. for one.

Pre-Chorus

Gr. 3: w/ Fill 2

E

F#m7

G

D

'That kind a lov - in'

turns a man

to a slave

Rhy. Fig. 3

full

1/2

full

E

F#m7

G

D

E

That kind-a lov - in'

sends a man —

right to his grave.

Kind Rhy. Fig.

full

FILL 2

Gr. 3

1.

2.

full

full

(7)

T
A
B

Chorus

Gr. 1: w/ Rhy. Fig. 1, simile F#m7 D Dm A F#m7

cra - zy, cra - zy, ba - by, I go cra - zy. — You turn it on, then you

*Gr. 3

w/ echo clean tone vib. w/bar throughout

Gr. 2

full

*2 gtrs. arr. for one

Gr. 1: w/ Rhy. Fig. 1, 1st 2 meas. only, simile

D D E E

④ open ⑥ open

Gr. 1

A F#m7 D Dm

gone. — Yeah, you drive — me cra - zy, cra - zy, cra - zy for you ba - by. —

w/bar

Gr. 1: w/ Rhy. Fill 1
Bm E C# F#m E D Dm

What can I do, — hon - ey? I feel like the col - or — blue. —

Verse

Gr. 3 tacet
Gr. 1: w/ Rhy. Fig. 2, simile

A D F#m D

2. You're pack-in' up your stuff, and talk-in' like it's tough and try-in' to tell me that it's time to go. — Yeah!

* Gr. 4

Gr. 2

*Mandolin arr. for gr.

Rhy. Fill 1
Gr. 1

T
A
B

Gtr. 3: w/ Fill 3
F#m

A **D** **D**

But, I know you ain't wear-in' noth-in' un-der-neath that o-ver-coat. — And it's all a show. — Yeah!

loco

12 14 10 17 19 21 17 10

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3, simile

E **F#m7** **G** **D**

That kind - a lov - in' makes me wan - na pull — down the shade. — Yeah!

loco

full

17 17 14 14 14 14 14 10 10 10 14 14

Fill 3 Gtr. 3

T
A
B

E F#m7 G D E

That - kind - a lov - in', yeah, now I'm nev - er, nev - er, nev - er, nev - er gun - na be the same. I go

17 10 14 14 14 10 10 10 14 10

full

Chorus

Gtr. 4 tacet

Gtr. 1: w/ Rhy. Fig. 1, simile

A F#m7 D Dm A F#m7

cra - zy, cra - zy, ba - by, I go cra - zy. — You turn it on, then you're

Gtr. 3

Gtr. 2

full

10 17 17 14 14 7 5 5 2

D D
④ open

A E
⑤ open

Gtr. 1

gone. — Yeah, you drive — me cra - zy, cra - zy, cra - zy for you ba - by. —

The first system of the musical score consists of four staves. The top staff is a guitar staff in treble clef with a key signature of one sharp (F#). It contains a melodic line with various chords and a guitar-specific notation 'Gtr. 1'. The second staff is a vocal line in treble clef with lyrics. The third and fourth staves are bass staves in bass clef, showing a bass line with various chords and a '3' indicating a triplet. The system concludes with a '1/2' time signature change.

Gtr. 1: w/ Rhy. Fill 1
Bm

E

C#

F#m

E

D

Dm

What can I do, — hon - ey? I feel like the col - or — blue. —

The second system of the musical score consists of four staves. The top staff is a guitar staff in treble clef with a key signature of one sharp (F#). It contains a melodic line with various chords and a guitar-specific notation 'Gtr. 1: w/ Rhy. Fill 1'. The second staff is a vocal line in treble clef with lyrics. The third and fourth staves are bass staves in bass clef, showing a bass line with various chords and a '10' indicating a tenth note. The system concludes with a '7' time signature change.

Gtr. 1: w/ Rhy. Fill 2

A

F#m7

D

E

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, single

F#m7

I'm los-in' my mind, girl, cause I'm go-in' cra...

Rhy. Fill 2

Gtr. 1

Gr. I

D5

E5

Gr. I: w/ Rhy. Fig. 1, simile

A

8va

F#m7

loco

full

(20)

full

full

full

D

Dm

A

8va

F#m7

full

full

full

full

1 1/2

1 1/2

[illegible]

Bridge

F#m

Gtr. 1

E^{VII}

D^V

Gtr. 2 tacet

mp

I

mp

need _____ your love.

Hon -ey, _____

mp

full

full

(17)

1/2

[illegible]

Chorus

Gr. 4 tacet
Gr. 1: w/ Rhy. Fig. 1, simile

A

F#m7

F#m

E^{VII}

D^V

cresc.

yeah!

I

need

your

love.

Cra - zy.

cra - zy.

mf

Gr. 3

Gr. 3

mf

full

full

full

full

full

1/2

Gr. 4

Gr. 2

mf

D

Dm

A

F#m7

D^V

E^{VII}

Gr. 1

cra - zy

for you

ba -

by.

I'm los-in' my mind,

girl, cause

I'm

go-in'

cra -

zy.

Intro 1: w/ Rhy. Fig. 1, simile

A **F#m7** **D** **Dm** **A** **F#m7**

cra - zy, cra - zy, cra - zy for you ba - by. — You turn it on, then you're

The first system of the musical score includes a vocal melody line with lyrics, a guitar line with wavy lines indicating a specific rhythm, and a bass line with fret numbers (17, 16, 14, 12) and fingerings.

Intro 1: w/ Rhy. Fill 4 **D** **E**

Outro
Gr. 1: w/ Rhy. Fig. 1, simile
A **F#m7** **D** **Dm**

gone. — Yeah, you drive inc... ooh, — ooh, — ooh,

The second system continues the musical score with an 'Outro' section. It features a vocal melody, guitar accompaniment, and a bass line with fret numbers (12, 14, 16, 18, 20, 21) and fingerings.

Rhy. Fill 4
Gr. 1

This section provides a detailed view of the 'Rhythm Fill 4' for guitar and bass. The guitar part is in treble clef with a key signature of two sharps, and the bass part is in bass clef. Both parts include fret numbers and fingerings.

[illegible]

A *lucro* **F#m7** **D** **Dm**
 Gtr. 3 *8va* *divisi* *full 1/2*
 Gtr. 1 *divisi*
 Gtr. 2
 Drum
 Ow, - yeah, yeah, yeah, yeah, yeah. Yeah, yeah, yeah, yeah, yeah, yeah, yeah. Yeah, now ba-by, ba-by, ba-by, ba-by.
 (22)
 *8va applies to Gtr. 3 only.

Rhy. Fig 5
Gtr. 1

The image shows a musical score for a guitar solo. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some chords. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of eighth and sixteenth notes, with some chords. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

Begin Fade

w/ Vocal ad lib, till end

Gr. 1

A F#m7 D E

Gr. 2

full

17 17 14 14 10 10 12 12 12

Gr. 3

8va loco

w/bar

full

17 17 10 17 14 14 14 10 10 10 10 10

Fade Out

Gr. 1: w/ Rhy. Fig. 1, simile

Gr. 3

A F#m7 D Dm A F#m7

w/bar

17 (17) 14 (14) 10 10 11 0 (0)

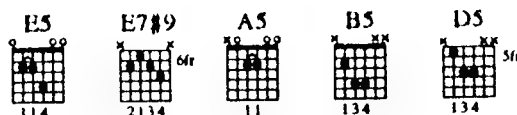
Gr. 2

full

10 17 (17) 14 (14) 14 (14) 10 10 10 10 15 (15) 5 (5) 2 (2) 2 (2)

Eat The Rich

Words and Music by Tyler, Perry and Vallance



Intro

Moderate Rock ♩ = 123

N.C.

Intro

Chorus 1 & 2

(Percussion w/ vocal ad lib)

Chorus 3

End Rhy. Fig. 1B

Chorus 3: w/Rhy. Fig. 1B, 2 times

N.C.

Chorus 1

Rhy. Fig. 1

End Rhy. Fig. 1

Rhy. Fig. 2

Chorus 2

Rhy. Fig. 1A

End Rhy. Fig. 1A

Rhy. Fig. 2A

*2nd time, and when Rhy. Fig. 1 is recalled, note is picked, not hammered.

Chorus 3

End Rhy. Fig. 2

End Rhy. Fig. 2A

Gr. 1 tacet
N.C.(Em7)

Yeah!

Rhy. Fig. 3A

Gr. 2

Gr. 1
divisi

Rhy. Fig. 3

End Rhy. Fig. 3A

End Rhy. Fig. 3

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 4 times
Gr. 1: w/ Rhy. Fill 1, 2nd time only
N.C.(Em7)

1. Well, I woke up — this morn - ing on the wrong side of the bed. — And

2. See Additional Lyrics.

how I got to think - in' a - bout - a all those things you said. — A - bout

or - di - nar - y peo - ple, and how they make you sick. — And if

call - in' names — kicks back on you, — then I hope this does the trick. Cause I'm

Rhy. Fill 1
Gr. 1

Pre-Chorus

E5 F#5 G5 A5

sick of your com - plain - ing a - bout how man - y pills, And I'm

*Gtr. 1

Gtr. 2 Riff A

let ring throughout

full

*During Pre-Chorus, Gtr. 1 is two gtrs. arr. for one.

E5 F#5 G5 A5 E5 F#5

sick of all your bitch - in' 'bout your poo - dles and your pills. And I just can't see no hu - mor a - bout.

Gtr. 1: w/ Rhy. Fill 2, 2nd time

full

let ring throughout

Rhy. Fill 2

Gtr. 1

full

14 15 (15)

TAB

G5 A5 B5 A5.B B5

— your way of life. — And I think I can do more for you with this here, fork and knife.

P.M.

End RHY A

Chorus

E5 D5 B5 A5 D5 B5 A5 G5 E5

Eat the rich, — there's on ly one thing that they're good for.

Gr. 1 Rhy. Fig. 4

End Rhy. Fig. 4

Gr. 2 Rhy. Fig. 4A

Gr. 1: w/ Rhy. Fig. 4, 3 times

D5 B5 A5 D5 B5 A5 G5 E5 D5 B5 A5

Eat the rich, — take-a one bite now, come back for more. — Eat the rich, — 1

Gr. 2

D5 B5 A5 G5 E5 D5 B5 A5

Gr. 1: w/ Rhy. Fill 3, 1st time
D5 B5 A5 G5 E5

got-la get this off my chest... Eat the rich, take a one bite now, spit out the rest

End Rhy. Fig. 4A

1. Gr. 2: w/ Rhy. Fig. 3A
Gr. 3: w/ Fill 1
N.C.(Em7)

Gr. 1

2. So I

2. Interlude

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times
Gr. 3: w/ Fill 1

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Rhy. Fill 3
Gr. 1

Fill 1
Gr. 3

Guitar Solo

Gr. 2 A^5 E^5

Gr. 1 $15ma loco$

full 1.4 full P.H. 1.2

full 1.2

B5 D5

Gr. 2 w. Rhy. Fig. 3A. 3 1 2 times
N.C.(Em7)

15ma - loco

full P.H. full full full full

pitch. A B

let ring

full 1.2 1.2

Gr. 2. w/ Rby. Fill 4

The musical score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It begins with a tempo marking "N.C." (No Chords) and contains several measures of music, including a long note with a fermata. A bracket labeled "fdbk." spans across the bottom of both staves. The bottom staff has a single measure at the beginning, followed by a large gap, and then another measure. Below the bottom staff, there are three annotations: "*Pitch is lowered by turning tuning peg.", "slack", and "fdbk. pitch: A".

Pic. Chorus
Ch. 2 w/ Riff A

E5 F#5 G5 A5

Be - lieve in all — the good — things that mon-ey just — can't buy. Uh, then

Gtr. 1

rull

14 (14) 12 14

you won't get no bel-ly-ache from eat-in' hum-ble pie. I be-lieve in rags to rich-es, your in-

Rhy. Fill 4
Gtr. 2

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 4, 3 1/2 times
Gtr. 2: w/ Rhy. Fig. 4A
Gtr. 3: w/ Fill 2

Gr. 1: w/ Fill 3
Gr. 2: w/ Fill 4

PM 2
Gr. 3

FRI 4
 Cir. 2

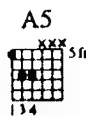
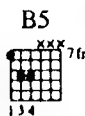
FBI 3
Gur. 1

2. So I called up my head shrinker
And I told him what I'd done.
He said, "You'd best go on a diet,
Yeah, I hope you have some fun.
And-a don't go burst a bubble
On the rich folks who get rude.
'Cause you won't get in no trouble
When you eats that kinda food."

140

Words and Music by Tyler and Child

① - E♭ ④ - D♭
② - B♭ ⑤ - A♭
③ - G♭ ⑥ - E♭



Rock Ballad ♩ = 88

Rock Band 5 50

E5 B5 A5 B5 E5 B5 A5

Gtr. 1 (elec.)

f

(drums)

Gtr. 2 (elec.)

f *w/ dist., delay & harmonizer

full

TAB

12 12 X X

2 4 6 4 8 (6) 4 6 9 6 4 9 11 9 11 9 12 (12) 10 12 9 12 9 12

* Adding notes up an octave for next 9 meas. only.

Verse
Gtrs. 1 & 2 tacet
E

1. I'm a - lone, _____

Gtr. 3 (acous.)

mp
let ring throughout

yeah, I don't know if I can face ___ the night. ___ I'm in

Asus4 A

tears ___ and the cry-in' that I do is for you. ___

E C#m7 G#m A5

Pre-Chorus

Gr. 1 7 B5 C#5 A5 B5 C#5 A5

{ I want your love, _ let's break the walls be - tween _ us. _ Don't _ make it tough, _ I'll
 With-out your love, _ I'm noth-ing but a beg - gar. _ With - out your love, _ a

put a - way _ my pride. _ E-nough's e - nough, _ I've suf-fered and I've seen _ the light. _
 dog with - out a bone. _ What can I do? _ I'm sleep-ing in this bed _ a - lone. _

B5 C#5 A5

Chorus

B5 E5 Rhy. Fig. 1 B5 A5 B5

Ba - by! You're my an - gel, _ come and save me to -

To Coda 1 ⊕

To Coda 2 ⊕

End Rhy. Fig. 1

Chord symbols: C#5, B5, A5, B5, E5, B5, A5, B5

Lyrics: night. _____ You're my an - gel, _____ come and make it al -

Verse

All gtrs. tacet

N.C. * (Esus2)

Chord symbols: C#5, B5, A5

Lyrics: right. _____ 2. Don't know what I'm gon-na do _____

* Chord symbols derived from kybd. accomp.

Chord symbols: (A), (Asus4), (A), (Esus2)

Lyrics: a - bout - this feel - in' in - side. _____ Yes, it's - true _____

Chord symbols: (C#m7), (G#m7), (A), D.S. al Coda

Lyrics: lone - li - ness took me for a ride. _____ Yeah! _____

Coda 1

Chord symbols: C#5, B5, A5, B5, E5, B5, A5

Lyrics: right. _____ Come and save me to - night. _____

Guitar Solo

Gtr. 3

mf

w/ slight dist.

Fingerings: 9 9 10 9 7 9 7 9 6 9 6

B5 C#5 B5 A5 B5

(6) 9 7 6 6 7 6 | (7) 4 7 7 9 6 7 9 | full (9) 12 (12) 11

E5 B5 A5 B5 C#5

12 (11) 11 (11) 9 | 9 11 9 | 9 11 9 9 9 11 11 (11) 9 11 | 9 11 9

full let ring

* Vib. applies to bent note only.

Pre-Chorus B5 A5

11 9 11 (11) 11 (11) 9 11 | 12 (11) 9 11 9 11 11 | 10 10 10 10 10 | full 10

hold bend hold bend

* Vib. applies to bent note only.

A 5 fr P.M. E5 B5 C#5 A5

11 9 11 (11) 11 (11) 9 11 | 12 (11) 9 11 9 11 11 | 10 10 10 10 10 | full 10

full let ring

You're the rea - son I die. You're the rea - son I give, when I break down and cry.

Don't need no rea-son why. Ba - by, ba - by ba - by! You're my an -

⊕ Coda 2

Outro Chorus

Gr. 1: w/ Rhy. Fig 1, 6 times, simile
E5

B5 A5

right. You're my a - a - a - an -

Gr. 2

f w/ harmonizer

full

12

* Adding notes up an octave for next 3 meas. only.

gel, come and save me to - night. You're my a -

(Yeah, y - y - y - yeah.)

(12)

a - a - an - gel, come and take me al - right. Come and save me to -

night, come and save me to - night, come and save me to - night, come and save me to -

Play 3 Times & Fade

night.

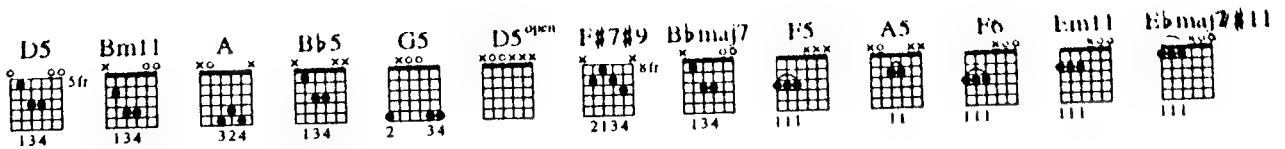
p let ring throughout

f

* Voc.- 1st time only.

Livin' On The Edge

Words and Music by Tyler, Perry and Hudson



*Gtr. 1, Open Dsus4 Tuning: *Gtrs. 2 & 4, Drop D Tuning: *Gtr. 7, Drop D Tuning.

① - D ④ - D ① - E ④ - D ① - D ④ - D
 ② - A ⑤ - A ② - B ⑤ - A ② - B ⑤ - A
 ③ - G ⑥ - D ③ - G ⑥ - D ③ - G ⑥ - D

Intro
 Slowly ♩ = 88

D5

Gtr. 1 (acous.)

Gtr. 2 (elec.)

f let ring throughout w/ dist.

The Intro section consists of three staves. The top staff is for Guitar 1 (acoustic) in D5 tuning, playing a series of eighth notes. The middle staff is for Guitar 2 (electric) in Drop D tuning, playing a melodic line with triplets and a 7th fret. The bottom staff is for the bass line, playing a simple pattern of eighth notes. A dynamic marking of *f* (forte) is present, along with the instruction 'let ring throughout w/ dist.' (distortion).

* All other gtrs. in standard tuning.

This section continues the musical notation from the Intro, showing the progression of the guitar and bass parts. It includes a 1. Tb (Tuba) part in the top right corner.

Verse

D5

some - thin' wrong with the world to - day; — I don't know what it is. —

The Verse section begins with the lyrics 'some - thin' wrong with the world to - day; — I don't know what it is. —'. The musical notation continues with the guitar and bass parts, featuring a 7th fret and a triplet.

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Bm11

A

Some-thing's wrong with our eyes. _____ We'

Gtr. 2

let ring -----

let ring -----

Gtr. 3 (elec.)

Rhy. Fig. 1

D5

see-ing things — in a diff - 'rent way — and God knows it ain't his. —

let ring -----

End Kb

Bm11

sure ain't no sur - prise. Yeah! We're liv - in' on the

let ring 4 let ring 4

3 3 3 3 2 2 3 3 3 3 7 7 7 7 7 7 10 11 11

4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 11 11

2 2 2 2 2 2 2 2 2 2 7 7 7 7 7 7 11 11

(3 2 1 0)

Chorus

*D5

Rhy. Fig. 2

Gtr. 1 edge. Liv-in' on the

Gtr. 2 RIFF A *f* let ring let ring simile full full End RIFF A

Gtr. 3 RIFF A1 full full End RIFF A1

Gtr. 4 Rhy. Fig. 2A

7 7 5

*Bass pedals D.

Bm11

melt - down in the sky. _____ (Ah. _____)

let ring ----- 4 let ring simile

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fill 1
Bm11

you can judge a wise - man by the col - or of his skin. Then mis - ter, you're a bet - ter man than I. _____

Chorus

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A
Gtrs. 2 & 3: w/ Riffs A & A1
Bkgd. Voc.: w/ Voc. Fig. 1

•D5

Gtr. 2: w/ Rhy. Fill 2

Oh! We're liv-in' on the edge. (You can't help your - self from fall - ing.)

Liv-in' on the

•Bass pedal D

Voc. Fig. 1
Bkgd. Voc.

Ev-'ry bod-y, ev-'ry bod-y, Ev-'ry-bod-y, ev-'ry bod-y, ev-'ry bod-y, ev-'ry bod-y.

Rhy. Fill 1
Gtr. 3

fbk.

TAB (9/2/0) (0)

Rhy. Fill 2
Gtr. 2

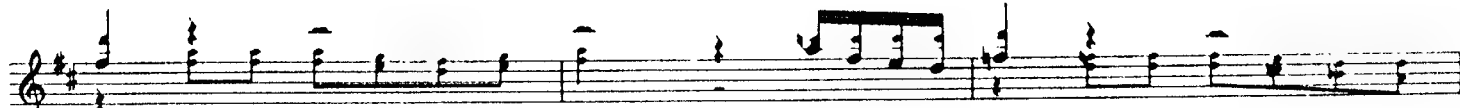
let ring ----- 4

TAB 14 16 (15)

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 2 times

Gtrs. 2 & 3: w/ Riffs A & A1

Bb5



edge.

(You can't help your - self at all.)

Liv - in' on the edge.

(You can't help your - self from

G5

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 2 times

D5



fall

Liv - in' on the edge.
ing.)

Bridge

Rhy. Fig. 4A

F#7#9

Gtr. 5
(acous.)



Tell me what you think a - bout your sit - u - a - tion.

Com - pli - ca - tion, ag - gra - va - tion is

Gtr. 2



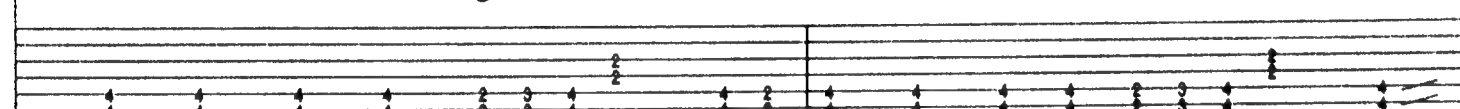
* P.M.

P.M.



Gtr. 1

Rhy. Fig. 4



*For next 8 bars only, all P.M.'s are slight

Bm



get - ting to you.

Yeah!

If

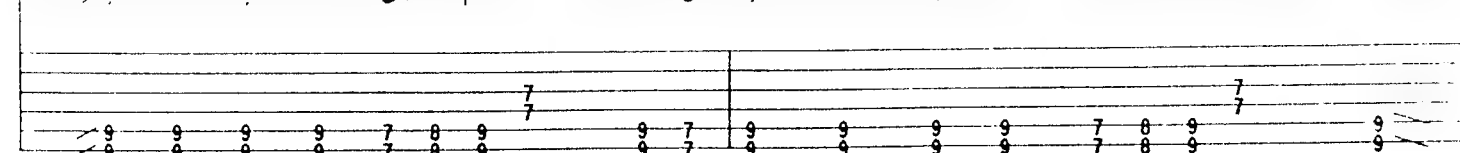
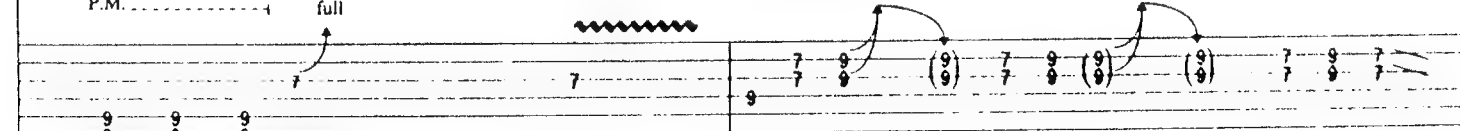


P.M.

full

1/2

1/2



PB/P2

Chick-en Lit-tle tells you that the sky is fall - in, — e - ven if it was - n't would you still come crawl - ing

P.M. P.M.

Gtr. 5 fret
G5

A5

back — a - gain? — I bet you would, my friend.

P.M. P.M. P.M. P.M. P.M.

Bb5

gain and — a — gain and — a — gain and — a — gain and — a

P.M. let ring let ring let ring

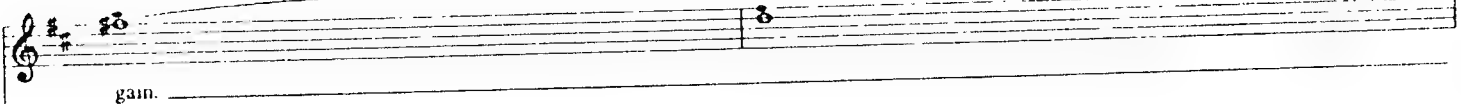
End Rhy. Fig

Guitar Solo

Gtrs. 2 & 3, w/ Riffs A & A1, 1st meas. only, 2 times

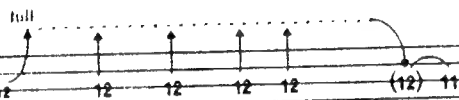
D5

Gtr. 1



Gtr. 4

* w/octaver



*Doubles an octave lower.

Gtr. 4



Gtr. 2

let ring

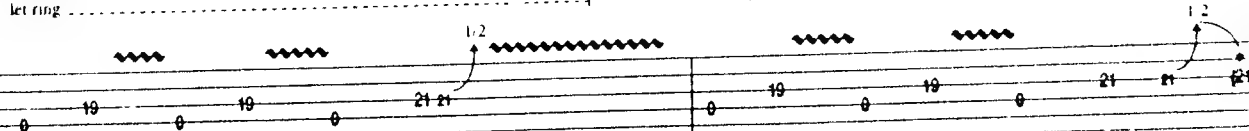
let ring simile



Gtr. 3

let ring

let ring simile



Gtrs 2 & 3: w Riffs A & A1, 1st meas. only, 4 times

Chords: **G5** **D5**

Staff 1: Treble clef, key of D major. Rhythmic patterns for G5 and D5 chords.

Staff 2: Bass clef, key of D major. Fret numbers: 12, 12, 12, 12, (12) 10, 9, 9, 15, 14, 14, 14, 17, 14.

Staff 3: Bass clef, key of D major. Fret numbers: 12, 12, 12, 12, (12) 10, 9, 9, 15, 14, 14, 14, 17, 14.

Chords: **Bbmaj7**

Staff 1: Treble clef, key of D major. Rhythmic patterns for Bbmaj7 chord.

Staff 2: Bass clef, key of D major. Fret numbers: 17, (17), 15, 10, 17, 15, 17, (17), 15, 17, (17), 15, 15, 15, 15, 15.

Staff 3: Bass clef, key of D major. Fret numbers: 17, (17), 15, 10, 17, 15, 17, (17), 15, 17, (17), 15, 15, 15, 15, 15.

Pitch: B C# B

*Wear slide on pinky to allow other fret hand fingers to play single notes

Chords: **G5** **D5**

Staff 1: Treble clef, key of D major. Rhythmic patterns for G5 and D5 chords.

Staff 2: Bass clef, key of D major. Fret numbers: 13, (13), 12, 12, 12, 8, 11, (11), 10, 10, 10, 10.

Staff 3: Bass clef, key of D major. Fret numbers: 13, (13), 12, 12, 12, 8, 11, (11), 10, 10, 10, 10.

steady gliss.

Chords: **D5**

Staff 1: Treble clef, key of D major. Rhythmic patterns for D5 chord.

Staff 2: Bass clef, key of D major. Fret numbers: (12), 14, 14, 17, 17, 14, 17, 14, 17, 14, 17, 14, 17, 14, 17, 14.

Staff 3: Bass clef, key of D major. Fret numbers: (12), 14, 14, 17, 17, 14, 17, 14, 17, 14, 17, 14, 17, 14, 17, 14.

Bridge

Gtrs. 1 & 5: w/ Rhy. Figs. 4 & 4A

Tell me what you think a-bout your sit - u - a - tion. Com - pli - ca - tion, ag - gra - va - tion is

Gtr. 4

(17)
(16)

Gtr. 2

* P.M. P.M.

*For next 9 bars only, all P.M.'s are slight.

Gtr. 4 tacet
Bm

get - ting to you. Yeah! If

Gtr. 2

P.M. full 1/2 1/2 1/2

F#7#9

Chick - en Lit - tle tells you that the sky is fall - in, e - ven if it was would you still come crawl - ing

P.M. P.M. P.M.

G5 A5 11b5

back - a - gain - I bet you would, my friend, - a - gain and - a - gain and - a -

let ring ----- 4

P.M. ----- 4 P.M. ----- 4 P.M.

Verse

D5

Gtr. 1

gain and - a - gain. 3. There's some-thing right with the world to-day - and ev-'ry-bod-y knows it's wrong. - But we can

10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10

Band tacet
N.C.

Brill

tell 'em no or we can let it go, but I would rath - er be hang - in on.

A tempo

Gtr. 1: w/ Rhy. Fig. 1

Outro-Chorus

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 2 times

Bkgd. Voc.: w/ Voc. Fig. 1

Gtrs. 2 & 3: w/ Riffs A & A1

(drums)

Liv-in' on the edge. (You can't help your-self from fall - ing.)

Liv - in' on the edge. (You can't help your-self

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 2 times

G5

Gtrs. 2 & 3: w/ Riffs A & A1, 2 times

D5

Livin' on the edge. (You can't stop your-self from fall

Liv-in' on the edge. ing.)

Liv-in

all.)

Bbmaj7

A5

G5

Rhy. Fig. 5

Gtr. 1

edge. Liv-in' on the edge.

Gtr. 4

Rhy. Fig. 5A

F6

Em11

Ebmaj7#11

Liv-in' on the edge.

D5

End Rhy. Fig. 5

Yeah, yeah, yeah, — yeah, yeah. yeah, yeah. —

Liv-in' on the
End Rhy. Fig. 5A

Gtrs. 2 & 3: w/ Riffs A & A1, 1st meas. only, 18 times
Gtr. 6: w/ Riff B, till end

B♭maj7

Rhy. Fig. 6

G5

edge. (You can't help your - self from fall - ing.) Liv-in' on the

Rhy. Fig. 6A

D5

End Rhy. Fig. 6

edge. (You can't help your - self at all.) Liv-in' on the

End Rhy. Fig. 6A

Riff B

Gtr. 6
(elec.)

8va

T 15 17 15 17

A 14 14 14 14

B

Gtrs. 1 & 4: w/ Rhy. Figs. 6 & 6A, 2 times

B♭maj7 G5/B* D5

edge. (You can't stop your-self from fall - ing.) Liv-in' on the edge. Liv-in' on the

*Bass plays B.

Bkgd. Voc.: w/ Voc. Fig. 1, last meas. only

B♭maj7 G5/B* D5

edge. (You can't help your-self.) Liv-in' on the edge. (You can't help your-self.) Liv-in' on the (You can't help your-self at all.)

*Bass plays B.

Gtrs. 1 & 4: w/ Rhy. Figs. 5 & 5A

B♭maj7 A5 G5 F6

edge. (You can't help your-self.) (You can't help your-self.) Liv-in' on the edge. (You can't help your-self.) Liv-in' on the (You can't help your-self.)

Em11 Ebmaj7/#11 D5 Gr. 1

edge. (You can't help your-self from fall - in'. Yeah, yeah! — yeah, yeah, yeah, yeah, yeah, the dead, — yeah. Yeah.

*Freely

*Gtr. 6 (Riff B) keeps relatively steady time, whereas all other guitars and vocals are looser. The rhythms shown are approximate.

yeah, yeah, the dead, now.

Gtr. 7

* w/ slide
** w/ octaver

0 7 12 11

*Wear slide on ring finger, allowing pinky to play single notes when indicated.
**Doubles an octave higher.

†Played w/ fret hand pinky while note played by slide continues to ring

A Tempo *Fade Out*
Gtr. 6: w/ Riff B, 9 times
N.C. 9

10 0 7 0

NOTATION LEGEND

Examples of bending techniques on a guitar staff and fretboard:

- Bend (half step):** Treble clef, G4 note with a 1/2 bend arrow. Fretboard: 12th fret.
- Bend (grace note):** Treble clef, G4 note with a 1/2 bend arrow. Fretboard: 12th fret.
- Bend (whole step):** Treble clef, G4 note with a full bend arrow. Fretboard: 12th fret.
- Bend (whole and half steps):** Treble clef, G4 note with a 1 1/2 bend arrow. Fretboard: 12th fret.
- Bend (two whole steps):** Treble clef, G4 note with a 2 bend arrow. Fretboard: 12th fret.
- Bend and Release:** Treble clef, G4 note with a full bend arrow and a release arrow. Fretboard: 12th fret.
- Prebend (string bent before picking):** Treble clef, G4 note with a full bend arrow. Fretboard: 12th fret.
- Compound Bend and Release (only first note plucked):** Treble clef, G4 note with a full bend arrow and a release arrow. Fretboard: 12th fret.

Examples of vibrato and sweep picking techniques on a guitar staff and fretboard:

- Compound Bend and Release (every note picked):** Treble clef, G4 note with a full bend arrow and a release arrow. Fretboard: 12th fret.
- Slight Bend (microtone):** Treble clef, G4 note with a 1/4 bend arrow. Fretboard: 12th fret.
- Unison Bend:** Treble clef, G4 note with a full bend arrow. Fretboard: 12th fret.
- Vibrato:** Treble clef, G4 note with a wavy line. Fretboard: 12th fret.
- Wide Vibrato:** Treble clef, G4 note with a wide wavy line. Fretboard: 12th fret.
- Rake Strings:** Treble clef, G4 note with a rake symbol. Fretboard: 12th fret.
- Sweep Picking:** Treble clef, G4 note with a sweep symbol. Fretboard: 12th fret.
- Vibrato Bar Dive and Return:** Treble clef, G4 note with a vibrato bar symbol. Fretboard: 12th fret.

Examples of vibrato bar and legato techniques on a guitar staff and fretboard:

- Vibrato Bar Scooping:** Treble clef, G4 note with a wavy line. Fretboard: 12th fret.
- Vibrato Bar Dips:** Treble clef, G4 note with a wavy line. Fretboard: 12th fret.
- Legato Slide:** Treble clef, G4 note with a slide symbol. Fretboard: 12th fret.
- Shift Slide:** Treble clef, G4 note with a slide symbol. Fretboard: 12th fret.
- Pull-Off:** Treble clef, G4 note with a pull-off symbol. Fretboard: 12th fret.
- Hammer-On:** Treble clef, G4 note with a hammer-on symbol. Fretboard: 12th fret.
- Legato Phrasing (first note picked only):** Treble clef, G4 note with a legato symbol. Fretboard: 12th fret.
- Ghost Note (first note picked only):** Treble clef, G4 note with a ghost note symbol. Fretboard: 12th fret.

Examples of staccato and fret-hand techniques on a guitar staff and fretboard:

- Staccato Phrasing:** Treble clef, G4 note with a staccato symbol. Fretboard: 12th fret.
- Choppy Phrasing (extreme staccato):** Treble clef, G4 note with a choppy symbol. Fretboard: 12th fret.
- Fret-Hand Muting (percussive tone):** Treble clef, G4 note with a fret-hand muting symbol. Fretboard: 12th fret.
- Palm Mute (with pick hand):** Treble clef, G4 note with a palm mute symbol. Fretboard: 12th fret.
- Tremolo Picking:** Treble clef, G4 note with a tremolo symbol. Fretboard: 12th fret.
- Prebend (with bar):** Treble clef, G4 note with a prebend symbol. Fretboard: 12th fret.
- Trill (fast hammer-on/pull-off combination):** Treble clef, G4 note with a trill symbol. Fretboard: 12th fret.

Examples of harmonic and tapping techniques on a guitar staff and fretboard:

- Pick Scrapes:** Treble clef, G4 note with a pick scrape symbol. Fretboard: 12th fret.
- Open Harmonic:** Treble clef, G4 note with an open harmonic symbol. Fretboard: 12th fret.
- Pinch Harmonic (with pick):** Treble clef, G4 note with a pinch harmonic symbol. Fretboard: 12th fret.
- Harp Harmonic:** Treble clef, G4 note with a harp harmonic symbol. Fretboard: 12th fret.
- Artificial Tap Harmonic:** Treble clef, G4 note with an artificial tap harmonic symbol. Fretboard: 12th fret.
- Tap-On Technique:** Treble clef, G4 note with a tap-on symbol. Fretboard: 12th fret.
- Bend and Tap-On Technique:** Treble clef, G4 note with a bend and tap-on symbol. Fretboard: 12th fret.

BIG ONES

WALK ON WATER

LOVE IN AN ELEVATOR

RAG DOLL

WHAT IT TAKES

DUDE (LOOKS
LIKE A LADY)

JANIE'S
GOT A GUN

CRYIN'

AMAZING

BLIND MAN

DEUCES
ARE WILD

THE OTHER SIDE

CRAZY

EAT THE RICH

ANGEL

LIVIN' ON
THE EDGE



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